

From The Beginning Of Film To 1930 - A-J

All reviews by Michael J. Weldon

BEHIND THAT CURTAIN (29) D Irving Cummings, S Clarke Silvernail

This is known for being the first sound Charlie Chan movie, but the famous detective (played by the Korean E. L. Park) is only in a few scenes of the romantic Fox epic, set in four countries. After a man is murdered in London, a suspect, Col. John Beetham (star Warner Baxter) meets up with an heiress (Lois Moran, from **THE ROAD TO MANDALAY**), and hides her from her cheating, gold digging husband in a camel caravan in Persia. This part of the movie is amazingly like **THE ENGLISH PATIENT**! Boris Karloff (in his first sound role!) is a Sudanese servant who says "The desert gives and the desert takes away." A determined Scotland Yard inspector (Gilbert Emery) follows them everywhere, including San Francisco, where he consults with Chan. This part features actual S. F. streets and a ferry boat. A Chinese sax player says "Hotsie Totsie, Chan." Cummings also co-directed **IN OLD ARIZONA (29)**, the first all talking feature (this was released in silent and sound versions). After two Asians (**THE CHINESE PARROT - 28**, starred Sojin), the Swedish Warner Oland, became Chan (also for Fox) in 31 and played the role until he died in 38.

CHECK AND DOUBLE CHECK (FootHill, 30) D Melville Brown, S Bert Kalmar, Harry Ruby, P William LeBaron

The only **AMOS 'N' ANDY** movie, this qualifies as a "guilty pleasure" if anything does. Every black character (even the porters) are white men in blackface (Sapphire and other females are only referred to). The only real blacks are Duke Ellington and His Cotton Club Orchestra (lighter skinned band members even had to be darkened up!) or are people seen in actual Harlem street background footage. You might be appalled by this hard to believe hit from RKO, but like it or not, Freeman F. Gosden (Amos) and Charles J. Correll (Andy) were funny. They started their blackface comedy act in vaudeville in 1919, were very popular on NBC radio from 29 to 1960 (!) and also produced the famous black cast **AMOS 'N' ANDY** TV show (51-3). The plot concerns a fellow Georgian (Charles Morton) who wants to marry the rich Jean (Sue Carol - who later married Alan Ladd). His crooked rival (Ralf Harolde) plots with a woman (silent star Irene Rich) to steal the deed to a mansion. Amos and Andy drive the orchestra in their old beat up cab to Jean's Long Island birthday party, and after The Kingfish calls a Mystic Knights Of The Sea lodge meeting, have to go to a haunted house. The orchestra does "Ring Dem Bells" and backs three singers with megaphones singing the #1 hit "Three Little Words." The (black) singers actually lip synch to the vocals by the (white) Rhythm Boys (featuring Bing Crosby!). Also with the stuttering Roscoe Ates (**FREAKS**). Ellington's next feature appearance was in **MURDER AT THE VANITIES (34)**. By the way, Elvis Presley made his first public appearance in a school minstrel show and Frank Sinatra's first filmed appearance was as a blackface singer in a minstrel show short. Is this a crazy country or what?

DANTE'S INFERNO (Fang, 24) D Henry Otto, S Edmund Goulding

Cold hearted nasty tenement owner Ralph Lewis (Mortimer Judd) refuses to help his desperate bankrupt neighbor Eugene Craig (Joseph Swickard). Craig gives him a copy of Dante's Inferno before hanging himself. An unimpressive devil pops up in Lewis' office, then Dante (Lawson Butt) and spirit guide Beatrice show him a hell where it rains fire. He also sees giant trees, tree/people, a hairy mutant, scary demons, and a dragon. Back on Earth, tenants jump out of windows to their deaths as one of his slum death traps burns to the ground and Lewis causes several other deaths. He goes to the electric chair and a naked demon orders him thrown into a "pit of molten wealth." During the calmer parts of this incredible

film, Lewis' son Virgil (Howard Gaye) loves the nurse (Pauline Starke) of his sickly mother (Winifred Landis). Virgil has an early radio/TV with a round screen. He grooves to extremely rare footage of the black Red Spikes jazz band (Kid Ory had recorded with them). The black butler is played by Bud Jamison (recognizable from Three Stooges shorts, even in blackface). He has the last line: "I de only one around heah dat knows what dis is all about!" The denizens of Hell look naked. Various scenes are tinted red, yellow, or blue. Also with Gloria Grey as Craig's daughter, a monkey, and a blackface maid. The six reel (just over an hour) Fox film is a mixture of Dante, Dickens and Hollywood insanity. Judd played Stoneman in BIRTH OF A NATION (15) and Gaye played Robert E. Lee. Judd and Swickard were both in CITY OF LOST MEN (PV #35). Cinematographer Joseph H. August later shot THE DEVIL AND DANIEL WEBSTER (41) and the British Goulding later directed NIGHTMARE ALLEY (47). The first DANTE'S INFERNO (1909) was Italian. Despite what many books claim, none of the versions use the same hell footage.

THE DEVIL'S ASSISTANT (17) D Harry A. Pollard, S J. Edward Hungerford (THE DEVIL'S BAIT) In this fantastic forgotten silent, the very rich Martha Van Dyke (Margarita Fischer) marries heir John Lane (Jack Mower), which infuriates Dr. Lorenz (Monroe Salisbury) who had wanted her for himself. A brief FX shot shows Lorenz (who wears a goatee) as a horned demon, and a vision of hell includes winged demons. He turns her into a drug addict, then tries to rape her during a storm at the cabin he tricked her into going to. While she fights Lorenz off, lightning strikes and they're both buried in the rubble. Death arrives on a horse and the "Grim Ferryman" escorts her in a boat across a sea of lost souls to hell. These scenes are all surprisingly good for the time, and I was shocked to see a convincing three headed dog! Also with Kathleen Kirkham from TARZAN (18) as the best friend, and an anonymous black guy as the doctor's chauffeur. Only 2 reels (the beginning and the end) of the 5 reel Mutual film exist, but it has enough of the plot left to follow. Pollard went on to make UNCLE TOM'S CABIN (27), starring Fischer as Eliza, and SHOWBOAT (29). Salisbury was still acting in movies over 40 years later.

THE DEVIL'S CABARET (31) D Nick Grinde

In this fun Depression era MGM color musical short, Hell is a flaming corporate office run by Satan (Charles Middleton!) in a suit. Guns, cards and dice are used in his cabaret and performing victims arrive from a slide in a giant devil head. Women dressed like Puritans strip down to their negligees and dance wildly. Mr. Burns (star Eddie Buzzell), the singing vice president of Hell, orders booze from Scarface (Capone). The main song is "Come Hot It Up With Me." Music in a ballet sequence is by Dmitri Tiomkin. Also with Mary Carlisle as a sexy blonde secretary in a short red dress and Vera Marsche (later in SPACE CHILDREN) as a stuttering blonde. Buzzell, a vaudeville MC, became a director. This has been on TCM.

DAUGHTER OF THE NIGHT (Sinister, 21) D Richard Eichberg

(DER TANZ AUF DEM VULKAN) Russia is compared to an (animated) volcano in the opening of this fairly complex film. A famous Russian singer, once a poverty stricken street orphan, eventually turns out to be the missing daughter of the Czar. After a lot of spying, double crosses, and some street battles, she's shot down by a peasant mob, intent on bringing back the royalists! Meanwhile she has an affair with Andre (Bela Lugosi, in a substantial role), "France's wealthiest young bachelor." His ex, a Countess who works as a spy, has a sinister (fake) Oriental servant. The singer ends up with an old Grand Duke whom she murders. Originally 10 reels, the silent feature was released in two parts in Germany. This must be an American late 20's re-release version because it has a fully orchestrated score and the climax has the sounds of gun shots and an angry mob. When it was filmed (as early as 1919), post war Germany was experimenting with a (short lived) democracy and Lenin's Russia was yet to be renamed the Soviet

Union. By 1921, Lugosi had taken a ship from Trieste, Italy, to New Orleans, then settled in New York.

DIXIANA (Scorched Earth, 30) D/S Luther Reed, P William LeBaron

During a show Dixiana (Bebe Daniels), star of the Hippodrome "circus" (theater) in 1840s New Orleans, emerges from a giant egg pulled by two ostriches, actually her comic partners Pee Wee and Ginger (Bert Wheeler and Robert Woolsey). Rich Carl (Everett Marshall, a Metropolitan Opera star) falls for her and brings her home to the family plantation to meet his funny and fun loving "Pennsylvania Dutchman" (which meant German Jewish) father Carl Van Horn (Joseph Cawthorn from WHITE ZOMBIE). His stuck up domineering stepmother Birdy (Jobyna Howland) has Dixie thrown out when she discovers that she and her friends are show people. The trio return home and go to work at the deluxe gambling house (and whorehouse) owned by the slimy devious Montague (Ralf Harolde). The leads and others all sing in this expensive RKO comedy operetta. The end Mardi-Gras sequence looks great in glorious two tone Technicolor and features Bill "Bojangles" Robinson (in his first feature) dancing, and Wheeler in drag. Also with cute Wheeler and Woolsey regular Dorothy Lee and little Eugene Jackson as Cupid. Field workers are seen during the opening singing spirituals (actually The Hall's Chorus) and we're told that they are the happiest slaves around. One of the two (unbilled) smiling house slaves that Wheeler kicks in the ass is about twice his size. The orchestrations are by Max Steiner. The Armenian Harolde, also played villains in serials (including CAPTAIN AMERICA), before making a fortune with a CA trash hauling business. The print quality is excellent.

FRANKENSTEIN (Incredibly Strange Filmworks, 1910) D/S J. Searle Dawley, P Thomas A. Edison

The monster of Dr. Frankenstein (Augustus Phillips) is created with chemicals in a big conjurer's cabinet with a peep hole. Crude stop motion animation is used for the famous scene and the result (Charles Ogle) looks more like a mummy/Hunchback Of Notre Dame hybrid than the later Universal creature. This (short) first film adaptation (of the play) has more plot than I imagined. It ends with the creature "overcome with love" and simply vanishing (like NOSFERATU did years later). With Mary Fuller as the fiancee. The (approx. 12 min.) print has "property of Al Detlaff" superimposed on top of the whole picture throughout. It's available with a (150 pg.) FRANKENSTEIN book.

GLORIFYING THE AMERICAN GIRL (Scorched Earth, 29) D/S Millard Webb, D John Harkrider, S J.P. McEvoy, P Montana Bell

This creaky but historically important Paramount musical was the only film personally supervised by Florenz Ziegfeld. Most of it was shot at Astoria Studios on Long Island. The original Penn Station is also seen. Blonde Gloria (Mary Eaton) is a singer at a busy Manhattan department store sheet music counter. At a company beach picnic she meets Miller (Dan Healy), a small time dancer, and becomes his singing and dancing partner on the road. He's a sleazy womanizer who uses her but she eventually becomes a solo Broadway star headlining a big review show (where some blackface minstrels are seen backstage). Helen Morgan ("What I Wouldn't Do For That Man") is the musical highlight. Rudy Vallee sings "I'm Just A Vagabond Lover" (a #4 hit) and Eddie Cantor is Moe the tailor in an overlong comedy sketch with two other Yiddish stage comedians. Moe insults and even attacks a perplexed client. During the big finale (originally in Technicolor) you can see Johnny Weissmuller as Adonis. Closeups of the Olympic champ were cut because he had a contract to model for BVD underwear at the time. With Sarah Edwards as the stage mother, Edward Crandall as the piano player boyfriend who is left behind, and Gloria Shea as their friend who is hit by a car. Footage of celebrities arriving for the show looks like a silent newsreel segment edited in. They include Ziegfeld, Johnny Walker (the famous corrupt NYC mayor), Texas Guinan (known for her parties), Ring Lardner, Irving Berlin, Adolph Zukor,

and Noah Beery. Eaton, a Broadway star from Virginia, was also in COCOANUTS (29) with The Marx Brothers. Morgan, also in APPLAUSE the same year, had a powerful voice. She was known for owning speakeasies during Prohibition and was only 41 when she died. Ziegfeld also backed WHOOPEE! (PV #35) before his death in '32. Cinematographer George J. Folsey later shot FORBIDDEN PLANET (56).

GOLDEN DAWN (30) D Ray Enright, S Walter Anthony

This Warner Brothers Technicolor musical comedy was based on a popular 1927 Broadway operetta co-written by Oscar Hammerstein II. During WWI, British East Africa is taken by the Germans, but the Euro enemies stick together "to keep the natives in peaceful subjection." Mooda (opera trained Alice Gentle in black makeup) claims to be the mother of the white jungle woman Dawn (Vivienne Segal) who sings "My Bwana" and is chained up for a sacrifice. Shep (Noah Beery in full body blackface makeup) is a filthy, sweaty, bald foreman with earrings and an iron cross around his neck. A cowardly brute who talks like a character from Amos 'N' Andy, he controls the (real) black workers and sings about cracking his whip. Comic acrobatic dancing Brit Pigeon (Lupino Lane) sings about getting a "jungle bunny alone" and a woman (Marion Byron) with a Betty Boop voice happily sings that she wants a man who beats her. Also with Walter Woolf King as the rubber plantation owner hero, Dick Henderson as a fat Brit Duke, Hank Man as a crude American (I'll pulverize her!) and Sojin as a bar owner. The Warner Brothers Story book calls it "camp" (a 60's slang word used to justify anything old in show biz). The rare print I saw is b/w. Beery played a slaver in the Jolson blackface movie BIG BOY the same year. Hammerstein is best known for THE SOUND OF MUSIC. Longtime Warner Brothers employee Enright later directed several movies starring Ronald Reagan.

HOT CURVES (30) D Norman Taurog, S/star Benny Rubin, S Earl Snell, Frank Mortimer

New Pittsburg baseball team catcher Goldberg (Jewish Dialect vaudeville comedian Benny Rubin) goes out of his way to help his egotistical pitcher friend Jimmy Dolan (Rex Lease from THE MONSTER WALKS). He takes Jimmy's kindly old mother out to a nightclub so she won't find out that her son is spending time with a floozy (Pert Kelton, the original Alice on THE HONEYMOONERS). Eventually Jimmy returns to the manager's daughter Elaine (Alice Day). In the opening scenes, others on the team make a big deal about a Jew playing baseball. With John Ince, Paul Hurst and Wesley Barry (who later directed CREATION OF THE HUMANOIDS). This and SUNNY SKIES (30), about football, both starred Rubin and Lease, were directed by Taurog (who later made Elvis movies) and were low budget Tiffany Productions. Rubin had also been in a 1929 MGM short, in blackface and was later in several Jerry Lewis movies.

HOWDY, BROADWAY (29) D/S Charles J. Hunt

I haven't seen enough early musicals to judge if this talkie from Raytone (aka Rayart) is "the worst musical ever made" (as it was described to me), but it has some pretty terrible editing, dubbing and acting and forgettable romantic songs. Tommy Christian and his Collegians Orchestra star. He plays Tommy, a "roaring 20s" racing hero college student. His singing girlfriend Betty is distracted by his rival Art, and a different Betty who wants Tommy does a funny talk/singing number. Highlights include a speakeasy raid and a grass skirt dance and more comedy comes from a guy who does a broken English part Italian song and a goofy dance. It has nothing to do with Manhattan, but was released the same year as BROADWAY, BROADWAY BABIES, BROADWAY SCANDALS, THE BROADWAY MELODY, GOLD DIGGERS OF BROADWAY, and LORD BYRON OF BROADWAY. With Ella Lee Ruby, Diana Mulleh, and Daisy Dean.

L'INFERNO (1909) D Guiseppe de Liguarno

This extremely rare Italian film is very advanced for 1909 (America was behind at the time), even using a multi split screen. It was shot outdoors and takes place

mostly in hell. Flying winged devils make writhing victims push boulders around. Although many victims have some kind of jock straps on, others are completely naked. The damned in a river are jabbed with pitchforks and removed like fish. People are buried up to their necks in the ground and one holds up his own (talking) head! It ends with a giant hairy demon eating a human (head first) while the legs kick! There's also a (briefly seen) flying dragon, floating angels and a variety of cool looking demons. Parts resemble the (shorter) French films of Georges Melies. The title cards (in Italian) quote the epic poem The Inferno by Dante (Durante) Alighieri. The (aprox 40 min.) print is tinted (blue) and has a piano score.

JUST IMAGINE (Fang, 30) D David Butler, P/S Ray Henderson, B. G. De Sylva, Lew Brown

This 113 min. futuristic Fox release is visually the most impressive sci fi feature between METROPOLIS and THINGS TO COME, but prepare yourself for the fact that it's a dated Depression/prohibition era musical comedy. It opens with a humorous comparison of 1880 and what they imagined 1980 Manhattan might be like. Having lived there in 1980, I loved this part and I hope I'm around to watch it again in 2030. Alcohol and the lack of sex are recurring themes. There's a rousing drinking sing a long (featuring Germans) on an air ship and characters get intoxicated on pills. Single O (fake Swede El Brendel - who was Irish) is revived in a Kenneth Strickfadden medical theater/mad lab. He eventually stows away on a rocket ship to the twin planet Mars and encounters the bizarre Queen Loo Loo and Boo Boo (dancer Joyzelle Joyner) and Boko and Loko (Russian wrestler Ivan Linow from THE UNHOLY THREE). Meanwhile J - 21 (John Garrick) loves LN - 18 (Maureen O'Sullivan), but she's been ordered by a court to marry another. The New Yorkers use TV phones and fly in private bi - planes with Jewish names. Single O says "Looks like someone got even with Henry Ford." (Ford was openly Anti-semitic). The cast includes Mischa Auer, Marjorie White, Frank Albertson and Hobart Boswell. Some scenes and props will be familiar to fans of the FLASH GORDON and BUCK ROGERS serials.

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THE KING OF JAZZ (MCA, 30) D John Murray Anderson, P Carl Laemmle Jr.

This two strip Technicolor Universal musical features some wonderful optical FX and music. It opens with a color Walter Lantz cartoon (a first). Band leader Paul Whiteman is chased by a lion (who goes “Mammy!”) while on safari in “Darkest Africa.” Whiteman declares that “Jazz was born in the African jungle with the beating of voodoo drums” and a shiney muscular (fake) black man dances on a giant drum. This leads to a magnificent scene with George Gershwin at the piano doing “Rhapsody In Blue” (a #3 hit in ‘24). The Rhythm Boys (with Bing Crosby in his film debut) harmonize on several numbers including a brief version of the #6 hit “Mississippi” (“when the darkies beat their feet”). This is a great illustration of how good some white artists could/can be when influenced by blacks, in sharp contrast with how stiff and dull 100% white singing (by FRANKENSTEIN co-star John Boles, Jeanette Loff and others here) can be. A jazz melting pot sequence is Euros only (English, Irish, Scots and even Russians) and the few blacks seen here are either fake, cartoons or harmless. A scene with a smiling Whiteman (who resembled Oliver Hardy) in a white Navy uniform with a little (pickaninny) girl on his large lap is one for the shrinks. With ace violinist Joe Venuti playing with guitarist Eddie Lang (aka Salvatore Masserò), several amazing contortionist dancers, and a Yiddish lyric gag. Pre-code dance sequences concentrate on leg splits and asses and several look like porno scenes with clothes. Themes of the brief comedy sketches (with Laura LaPlante, Slim Summerville, Walter Brennan and others) include cheating and premarital sex, prohibition, and the unsaid words bastard and ass. One gag is that a French woman puts out for dozens of American WWI soldiers. The orchestrations were by Whiteman’s arranger and pianist Ferde Grofe, Robert Ross was the assistant director and Hal Mohr was a cinematographer. Originally 105 mins, the (easy to find) video version runs 93. Bela Lugosi (!) introduced the German version and a French version was also produced. The jovial violin playing Whiteman was the #1 recording artist of the 20’s with a total of 220 (!) chart hits by the early 50’s. Bix Beiderbecke, Hoagy Carmichael, Jimmy Dorsey, Paul Robeson, Billie Holiday, Johnny Mercer, and Jack Teagarden were all on Whiteman hits. Crosby became the #1 artist of the 30’s/40’s with 361 (!) chart hits (not counting the ones with Whiteman but with repeats of “White Christmas”) by the mid 60’s. Sinatra, Elvis and The Beatles never even came close.

THE LAST WARNING (28) D Paul Leni, S Alfred A. Cohn, Tom Reed, P Carl Laemmle Jr.

Five years after the leading man was killed, the cast of a headline making revived costume drama seem to be haunted by the “Woodford ghost.” The plot was a cliché even then but some of the visuals are great. The camera swings, swoops and zooms and scarred faces are shown in tight close ups. There’s a flashback and even the title cards use FX. The neon lit Broadway theater front seems to become a giant scary face (PHANTOM OF THE OPERA sets were used for the interior). The slim caped phantom is eventually revealed to be big Mack Swain (THE GOLD RUSH), a classic cinema cheat. The mask resembles Morpho in THE AWFUL DR. ORLOF. Laura LaPlante (from Leni’s THE CAT AND THE CANARY) is top billed with Montague Love, Roy D’Arcy, John Boles and Slim Summerville (as an electrician). The sepia tint print has a full score with (I think) a Theremin. Universal released two other versions (completely silent and with added sound FX). Leni died from blood poisoning in 29. WARNING was remade as HOUSE OF FEAR (39).

MACISTE IN HELL (26/31) D Guido Brignone

(MACISTE ALL INFERNO) In the 1800s, Pluto sends demons (looking like silent movie serial villains in top hats and capes) to trick Maciste into rescuing his neighbor's baby. Pluto and his fire breathing assistant watch on a TV screen. Much of this amazing "lost" film takes place in Hell. Pluto's sexy temptress wife and daughter both fall for the hero as he battles vast hordes of hairy laughing, hoping demons who whip and jab at the damned (including bound topless females). Writhing bodies hang from the tops of caverns. Maciste swings demons by their tails and when one has its head knocked off, it simply replaces it. Maciste also ride on a flying fire breathing dragon. The many fantastic FX (using models, backwards film and some clay animation) rival those in any German or American fantasy epics of the time. It was based on Dante and inspired by the engravings of Gustav Dore. Costume and FX ideas were later copied in FLASH GORDON and THE WIZARD OF OZ. This is the '31 sound version (Italian dialog was dubbed in) with some title cards and a score. Barrell chested Umberto Guarracino from the hit CABIRIA (1914) stars. Despite previous info, the borrowed scenes in the American 30s road show movies MANIAC and HELLOVISION (!) came from here.

MR. WU (27) P/D William Nigh, S Maurice Vernon, Harold Owen, Lorna Moon, P Harry Rapf

Lon Chaney fans know that he has several (actually four) distinct looks in this impressive looking and once very rare MGM feature. He plays the Mandarin Wu as a young man then as a frail very old grandfather, and his own even richer son as a young man and as an older widower father in a large palace (impressive sets). In the last (main) make-up he looks the most like Lon Chaney. Daughter Nang Ping (Renee Adoree) is set to marry but falls for Basil Gregory (Ralph Forbes). Wu invites the wealthy western family for tea but sneaks around sizing them up. Basil's father (Holmes Herbert), who has a dumb comic relief Chinese servant, says "Darned if I'll drink tea with a chink!" After Basil has gotten Nang pregnant, then dumps her, Wu kills the "blossom broken by an ill west wind." Wu then rants "An eye for an eye!" and plans a twisted vengeance worthy of a Tod Browning movie. Basil's mother (Louise Dresser) is forced to choose between watching her son die or his sister (Gertrude Olmstead) raped by a demented Chinese servant. Wu calls Nang his "son and his daughter" and her personal servant Ah Wong (Ana May Wong) acts like her jealous lover. Wong would have been perfect for the daughter role. Adoree doesn't look very pretty or Asian. Wu's teacher Mr. Muir (Claude King) is like the Peter O'Toole character in the LAST EMPEROR. The string and flute score was recreated in England and the film aired on TCM last year. The picture quality is excellent. Other versions of Vernon's popular 1914 play were filmed in England (1919), Germany (25) and Mexico (30). Chaney had also played Asians in OUTSIDE THE LAW and BITS OF LIFE (both 21), and SHADOWS (22). Nigh later directed Mr. Wong movies. Adoree, also in THE SHOW (PV #14) died of TB in '33.

MYSTERIOUS DR. FU MANCHU (29) D Rowland V. Lee, S Florence Ryerson, Lloyd Corrigan, P Adolph Zucker, Jesse Lasky

"Oriental hordes" attack during the 1900 Boxer Rebellion and the armies of united (western) nations parade down the street. Respected humanitarian Dr. Fu Manchu (Warner Oland) turns on the foreign "barbarian devils" only after British soldiers attack his home, killing his family. He later hypnotises and uses his adopted daughter Lia (Jean Arthur) to help target the "accursed" military Petrie family in foggy London where his modest secret headquarters are behind Shanghai Charlie's bar in the Limehouse district. He uses an anthrax like powder to instantly kill the Petrie grandfather (the Irish Charles Stevenson in his last role), then goes after the last two on his list, Sir John (Claude King) and his son Dr. Petrie (Neil Hamilton). Blood stained dragon cards are left at each murder scene. Nayland Smith (O. P. Heggie) vows to stop the "diabolical genius of a madman." When a shocked Lia finally finds out what Fu is up to he tells her that "I hate your detestible white skin." Also with William Austin as the cowardly comic relief gay servant Sylvester, Noble Johnson as the killer Li Po, and Evelyn

Selbie as Fu's companion Fai Lu. It was based on the 1913 novel by "Sax Rohmer" (Arthur Henry Ward) who belonged to the same Hermetic Order Of The Golden Dawn as Aleister Crowley. Paramount released both silent and sound versions. Joseph L. Mankiewicz wrote the titles.

NOAH'S ARK (29) D Michael Curtiz, S Anthony Coldeway, P/story Darryl Zanuck
D. W. Griffith's epic box office flop INTOLERANCE (16) influenced this notorious, long (135 min.) and expensive Warner Brothers Vitaphone failure. It starts with a WWI story, then the same actors appear in the epic Biblical story of the title. It had the gimmick (at the time) of talking sequences and originally there was a color segment. Just when you get used to the dialog, it reverts to subtitles. Two American buddies (George O'Brien and Guinn "Big Boy" Williams) meet a German actress (Dolores Costello) as war breaks out and enlist. Noah Beery plays an evil Russian secret agent and King Nephiliu. In both stories he tries to have blonde Costello (later the mother of John Barrymore Jr.) killed. The worshipping of the golden calf is compared to Wall Street. In the WWI sequences, the black soldiers shoot craps (this is typical of the way black American soldiers were portrayed in Hollywood). The score is by Louis Silvers (THE JAZZ SINGER). Zanuck (still in his 20's!) had Mihaly Kertesz (Curtiz) brought over from Hungary to direct. The massive sets were designed by (the Polish) Anton Grot. Famous cinematographer Hal Mohr resigned because he was worried about what might happen when filming the incredible flooding sequence. He was right. When a temple collapsed, three extras (some say more) died and many were badly injured. With scenes of war, torture, slavery, lots of animals (I wonder how many of them died?), and a giant burning tablet. Also with Paul McAllister (as Noah), Louise Fazenda, Myrna Loy, William V. Mong, and Noble Johnson. It was restored at UCLA and aired on Turner Classic Movies.

OLD SAN FRANCISCO (27) D Alan Crosland, S Anthony Coldeway, P Darryl F. Zanuck

This Warner release (silent with titles) was a big hit in its day. After a detailed prologue about the history of San Francisco, it settles into being a big budget drama that plays like a serial. Senor Vasquez (Josef Swickard, later in THE LOST CITY) is about to lose his ancestral estate to corrupt businessmen and his granddaughter Dolores (Dolores Costello) falls for the nice Irish nephew (Chas. E. Mack) of one of them (Anders Randolph). The main character though is Chris Buckwell (Warner Oland), the devious, lying, cheating, cowardly "Czar of the Tenderloin." A "Mongol" who passes for white while cheating his own people in Chinatown, he pretends to be a Christian before trying to rape Dolores and seems like Dracula as he cowers behind his cape when faced with Christian symbols. A title says "In the awful light of an outraged wrathful Christian God, the heathen soul of the mongrel stood revealed!" His tiny dwarf brother Chang Loo (Angelo Rossitto!) laughs and taunts him while kept locked in a cage in a secret shrine to heathen gods. Chinatown community leader Lu Fong (Sojin) deals in opium and white slavery. Buckwell's young mistress/spy (young Anna Mae Wong (who looks great in close ups) helps prepare captive white women for auction as a leering Chinaman (E. L. Park) watches. When she's about to kill the tied up hero, Dolores prays, causing the S. F. earthquake! (The excellent tinted footage was later recycled in other features.) The godless Asians in the "hell" that is Chinatown are destroyed while "Onward Christian Soldiers" is heard!! Also with secret underground caverns, ghosts, a whore house party, and black servants. The full original score includes the familiar "Chattering Chinamen" theme, used in countless films. The brains behind all this was Zanuck, still in his 20's, who also wrote the story. Zanuck and Crosland were behind THE JAZZ SINGER (also with Oland) the same year. The excellent cinematography is by Hal Mohr (GREEN PASTURES) who had started with Hal Roach. The Swedish Oland (who died an alcoholic), the Japanese Sojin (who died in a U.S. internment camp), and the Korean Park (who was a lawyer) all also played Charlie Chan. Costello (Mrs. John

Barrymore), was also in Zanuck's NOAH'S ARK (PV #33). Their son John Barrymore Jr. denies that he's the father of Drew. This was restored with help from The Library Of Congress (using your tax dollars), AT+T (your inflated phone bill profits) and GONE WITH THE WIND owner/fanatic Ted Turner (your cable bill) who aired this on TCM.

OPIUM (1919) D Robert Reinert

This impressive, extremely rare but very dated epic (in six chapters) was a big hit in Berlin just months after WWI ended. A long haired wealthy professor (Edward Von Winterstein) becomes addicted after being locked inside an opium den in China. He checks into a sanatorium in Germany and gives lectures on his cure, but lapses back into madness. He experiences flashbacks and hallucinations (with double exposure FX) featuring dancing temptresses and wood nymphs wearing only see-through gowns, and even a goat-riding devil! Two topless women ride a horse in one opium vision. Meanwhile the noble tormented doctor friend (Conrad Veidt), desperately in love with the addict's wife (Hanna Ralph), eventually kills himself. Just when you think it's all over, the story shifts to India with lions, elephants, elaborate parades and frenzied mobs. Despite the fact that western governments had forced opium on China, this shows devious evil looking Orientals (one is Werner Kraus) with pigtails as the villains. A mob yells "Death to Europeans!" Only the background characters are played by real Asians (a common practice in America too until not very long ago). Veidt (not a major star yet) was in 14 other releases that year including THE CABINET OF DR. CALIGARI. The print is partially tinted and has German titles.

OUTSIDE THE LAW (30) D/S Tod Browning, S Garrett Fort, P Carl Laemmle Jr.

In this Universal remake of Browning's 1921 silent, the sarcastic wise cracking unhappy blonde Connie (Mary Nolan) and Fingers (Owen Moore) hide out in an apartment on Christmas Eve with a stolen fortune. Fingers had double crossed the vengeful (Chinese!) Cobra (Edward G. Robinson). Cobra runs the sideshow type "Palace Of Fine Arts" with women posing in large picture frames and Fingers works in a bank window as a mechanical half man. With a cute little kid with puppies, an unbilled Louise Beavers as a neighbor's maid who attends an all black party and dwarf John George. The happy courtroom scene ending seems to have been added by the studio. In the original, Lon Chaney played the gangster and the Chinese man. Nolan (also in WEST OF ZANZIBAR) was a former Ziegfeld girl and was a mistress of the director. The Irish Moore (and George) were also in ROAD TO MANDALAY. Browning's next was DRACULA.

PAINTED FACES (Sinister, 29) D Albert Rogell, S Frances Hyland

This rarity from the Tiffany-Stahl company is similar in some ways to some earlier Lon Chaney Sr. movies. Just before Christmas, murder trial jurors (including four females) are sequestered because one of them (Joe E. Brown in a rare serious role) refuses to vote guilty. He's a quiet Swedish immigrant circus acrobat clown. The others plead and threaten him so he finally relates a flashback showing how he had supported an orphan schoolgirl (Helen Foster). In the end we know he was the killer and why, but he gets away with it! The cast includes Barton Hepburn, Dorothy Gulliver, Symona Boniface (from Three Stooges shorts), and Sojin in a Chinese restaurant scene. The waiters are called "chop suey merchants" serving "chink dishes." Brown, from Ohio, had actually been a circus acrobat before he became a Hollywood comedy star. Rogell later directed THE BLACK CAT (41). By the way, I served on a Manhattan jury once that had to spend the night (in a hotel). In this movie, the jurors seem to spend five nights in the jury room!

PARAMOUNT ON PARADE (30) D Dorothy Arzner, Otto Brower, Edmund Goulding, Victor Heerman, Edwin Knopf, Rowland V. Lee, Ernst Lubitsch, Lothar Mendes, Victor Schertzinger, Edward Sutherland, Frank Tuttle, P Adolph Zukor, Jesse L. Lasky are all directors. Jack Oakie, Leon Errol and Skeets Gallagher are the masters of ceremonies for this review, loaded with plugs for Paramount releases

and stars. Sgt. Heath (Eugene Pallette) from Philo Vance movies visits Fu Manchu (Warner Oland) who jokes about killing “white devils” and eventually flies away (?!). Vance (William Powell), who emerges from a mummy case, and Sherlock Holmes (Clive Brooks) search for clues. George Bancroft remembers a stuffy party, then we see the party scene again, this time with the screen bad guy “acting on his impulses” (he insults and hits people and throws Mischa Auer out a window!). A little girl (Mitzi Green from TOM SAWYER) sings a Maurice Chevalier song in the style of the blackface comedy team Moran and Mack. She slurs the bad English, refers to herself as a “black crow” and plugs the team’s movie WHY BRING THAT UP? Chavalier has the most screen time (a French language version was also produced) and stars in the sexy chimney sweep production number ending. You also get a vaudeville sketch with Jean Arthur and Errol as a dying man in a hospital, a double jointed lady tap dancer, Helen Kane singing like Betty Boop, and songs from Clara Bow (“I’m True To The Navy Now”), Nancy Carroll with The Abe Lyman Orch. (“Dancing To Save Your Sole”), Oakie, and Lillian Roth and Charles “Buddy” Rogers. Fay Wray, Fredric March, Gary Cooper, Virginia Bruce, Richard Arlen, Evelyn Brent, Kay Francis, and others also appear briefly. The 77 min. print (issued by Universal Pay TV) was shown on AMC. It originally ran 102 mins. One of the (now missing) Technicolor sequences featured a drinking song.

THE PATCHWORK GIRL OF OZ (American Home, 14) D J. Farrell McDonald, P/S by L. Frank Baum

In Oz, a magician and his wife create an acrobatic all cloth girl and people are turned into statues. This crude but fun 67 min. feature has lots of characters running around outdoors, surreal, cartoon like situations and some stop motion FX. With a surprising number of female roles (including lady soldiers) and a donkey, monkey and robot cat (all people in awkward costumes). Violet MacMillan stars and supposedly, Harold Lloyd has a bit part. WIZARD and PATCHWORK are available in a box set with HIS MAJESTY THE SCARECROW and THE MAGIC CLOAK OF OZ, also produced by Baum. Jacqueline Lovell (usually naked in movies like HEAD OF THE FAMILY and FEMALIEN) reads all the titles and simple new music has been added.

RENEGADES (30) D Victor Fleming, S Jules Furthman, P William Fox

Bitter French Foreign Legion soldier Deucalion (Warner Baxter) has a serious love/hate relationship with the beautiful wealthy and devious spy Eleanore (Myrna Loy). He and his three buddies are trouble making, hard drinking mercenaries. He goes AWOL in the desert and teams up with Sheik Mohammed (Bela Lugosi), who considers himself the uncrowned king of many tribes. As punishment for ruining his life, Deucalion degrades Eleanore by having her thrown in with common harem girls, who we are told repeatedly are not white. This part of the plot is similar to WEST OF ZANZIBAR (PV #10), also with Baxter. She becomes a mistress of the alcoholic Russian aristocrat deserter (Gregory Gaye), then of Mohammed, who wants to torture prisoners and threatens to have her tongue cut out. The loud German deserter (Noah Beery Sr.) is busy training an army of barefoot black natives. Some have been branded and he brags of executing ones that don’t follow orders. There’s a major shoot out siege near the end. With C. Henry Gordon (later in KONGA) as the strict captain, George Cooper as the comedy relief deserter from Hoboken, Colin Chase, and Victor Jory. Parts were shot in the Mojave Desert. Lugosi was also in SUCH MEN ARE DANGEROUS (PV #32) with Baxter (from Columbus). Screenwriter Furthman later wrote BLONDE VENUS (32), THE OUTLAW (43) and NIGHTMARE ALLEY (47)! The director of this major pre-code Fox release went on to THE WIZARD OF OZ and GONE WITH THE WIND!

RETURN OF DR. FU MANCHU (29) D Rowland V. Lee, S Florence Ryerson, Lloyd Corrigan, P Adolph Zucker, Jesse Lasky

Many chanting Chinese line up for Fu Manchu's funeral and Nayland Smith (O.P. Heggie) describes him as "a truly great man." The defiant Lady Agatha Petrie (Evelyn Haw) and her sister Lady Helen (Margaret Healy) plan the wedding of their niece Lia (Jean Arthur) and Dr. Petrie (Neil Hamilton) in their mansion. Meanwhile Fu, who was (surprise!) alive all along, pilots his own biplane and plots in his new headquarters at a London die works. Lia and Agatha are kidnapped. A potion "that paralyzes the brain" making a victim "completely demented" is used on Inspector Harding (Shaye Gardner), Fu's servant Chang and Lia. Fu forces Petrie (a noted surgeon) to operate on his brain to save his life or Lia will remain a zombie! The serial like immediate sequel features a lot of fun verbal sparing between Fu and Smith and several James Bond type devices. It also gives more screen time to the hyper nervous Sylvester (William Austin) who acts as the best man, cries, and freaks out when he sees Petrie and Lia kiss. Also with Evelyn Selbie as Fai Lu and E. L. Park as a priest. DAUGHTER OF THE DRAGON (PV #2), the third and last in the Paramount series, starred Anna May Wong and Sesue Hayakawa with FU in a support role. Oland also parodied the character in PARAMOUNT ON PARADE (PV #35) before becoming Charlie Chan.

[Click for S through Z reviews](#)

From The Beginning Of Film To 1930 – S-Z

All reviews by Michael J. Weldon

THE SEA BAT (30) D Wesley Ruggles, S Beth Meredyth, John Howard Lawson
On the (fictional) Carribean island of Portuga, men risk their lives working as sponge divers and fear a huge manta ray “devil bat.” Nina (Raquel Torres), a hot blooded young Spanish woman, seems unusually devoted to her handsome brother Carl (the Swedish Nils Asther). When he dies, she freaks out while dancing wildly with black voodoo natives in the woods. Then, after cursing the sea during a driving rain storm in her see thru dress, she has to fight off three of the hard drinking international workers. They are Juan (John Miljan), Limey (GREED star Gibson Gowland), and “The Corsican” (Boris Karloff). Meanwhile, Nina taunts the newly arrived Reverend Sims (top billed co-star Charles Bickford), actually an escapee from Devil’s Island. They eventually fall in love. Besides the slave like black workers (called boneheads and monkeys by the captain), hordes of Polynesian divers bow and chant whenever someone dies at sea. Also with George F. Marion as Nina’s comic relief father, Edmund Breese as a cop, and Mack Swain as the bartender. It was filmed in Mexico and released the same year as **THE UTAH KID** (PV #36), also with Karloff, whose death here is unfortunately offscreen. The two attack scenes are pretty impressive, even though manta rays are fairly harmless in real life. TNT has shown this wild sweaty 67 min. pre code MGM feature. The Mexican Torres was also in **DUCK SOUP** (33). Bickford was also in **EAST OF BORNEO** (PV #34) and **WHITE WOMAN** (33). Miljan, a classic villain, was in **PHANTOM OF THE OPERA** (25), **THE SLAVER** (27), **THE TERROR** (28), and **STARK MAD** (29), to name a few. Screenwriter Meredyth also wrote **THE SEA BEAST** (26).

SEVEN FOOTPRINTS TO SATAN (29) D/act Benjamin Christensen, S Richard Bee, P Wid Gunning

One of the most famous “lost” American silent horror movies has been found in Europe. When first released (by First National Vitaphone/Warners) it had synchronized music and sound effects. This version (LA SCALA DI SATANA) has a recent piano/flute score and Italian titles. The wealthy, jaded James Kirhart (Creighton Hale from **THE CAT AND THE CANARY**) meets Eve Martin (blonde beauty Thelma Todd) at their engagement party. A fight breaks out, shots are fired and people panic. The pair is driven away in a sealed limo then taken (at gunpoint) to a mansion filled with strange characters, ominous shadows and screaming women. Eve disappears (she’s found later in a coffin) and James is given a series of keys to various secret rooms. After going up spiral stairs to a meeting room, he passes through a masked ball then descends in an elevator to what looks like the beginning of an orgy. A servant in full Asian costume (Sojin) bangs a gong and announces “Silencio! Satana Viene!” The hooded Satan (on his throne) begins choosing women from the crowd, but shots are fired and everyone panics (again). Then James has to carefully climb the stairs (each is numbered and lights up) to the throne just the right way to avoid death. This all turns out to be an elaborate prank, but who cares? It’s much more than just another haunted house comedy (as described in some books). Hale’s character seems perplexed, intrigued or even angry more than scared most of the time.

SEVEN FOOTPRINTS is overloaded with impressive horror makeup faces, interesting characters and visual surprises. One brief (pre-code) scene shows a naked oriental woman (we only see part of her). Her hands are then bound above her head with leather straps while the gorilla holds her feet! A hairy faced man (William V. Mong) who I think is a werewolf and a bearded dwarf (young Angelo Rossitto) both help the hero. A witch woman in a sexy dress (Nora Cecil) and a club footed cripple with long hair (Sheldon Lewis, who was **DR. JEKYLL AND MR. HYDE** in 1920) both threaten. Also with the director as Eve’s uncle and Loretta Young (an extra). The director, best known for his incredible **WITCHCRAFT**

THROUGH THE AGES (22), also made THE HAUNTED HOUSE (28) and HOUSE OF HORROR (29) in Hollywood, both also with Todd and Mong, before returning home to Denmark. Todd, famous for 30s comedy shorts, died of carbon monoxide poisoning in her car in 35. The Japanese Kamiyama Sojin (also in THE BAT - 26) died in 44 in a U.S. internment camp. Hale, from Ireland, retired after the 40s and lived into his 80s.

SEVEN KEYS TO BALDPATE (29) D Reginald Barker, S Jane Murfin, P Louis J. Sarecky

Famous writer William "Mack" Magee (Richard Dix) accepts a \$5000 bet in Manhattan to write a novel in 24 hours while spending the night in the upstate Baldpate Inn during a winter snow storm. The caretaker couple warn about a "ghost" (soon revealed to be a hermit), then leave then one character after another show up, all with keys. Myra (Margaret Livingston, also in BROADMINDED) is involved with a criminal plot planned by the local mayor (DeWitt Jennings, from SEVEN FOOTPRINTS TO SATAN) and the head of the railroad (Lucien Littlefield, from THE CAT AND THE CANARY). Mack falls for newspaper writer Mary (Miriam Seegar), talks to himself, jokes about how what everybody says sounds like lines from his books, and holds the cast at gunpoint for hours. Police chief Kennedy (Carleton Macy) also shows up. It all turns out to be an elaborate set up – or is it? Charlie Chan creator Earl Derr Biggers (from Ohio) wrote the story in 1913, the same year that the popular Broadway version, written by and starring George M. Cohan, debuted. There were three silent versions. The 1917 one (with Cohan) is also available. Biggers died in '33. Other sound versions were in '35, '47, and '82, as HOUSE OF THE LONG SHADOWS (PV #4). Horror movie books ignore SEVEN KEYS..., even though it led to the similar plays and movies of THE CAT AND THE CANARY, THE BAT, and THE GORILLA, and every damn old dark house comedy and mystery ever made. This RKO version (a hit in its day) has been on AMC. The director was from Ottawa. Screenwriter Murfin also wrote THE SAVAGE (26) and ALICE ADAMS (33).

THE SHOW OF SHOWS (29) D John Adolphi

This Warner Brothers review opens with a serious French revolution scene. A military aristocrat is guillotined while the peasants cheer, then the executioner looks at the camera and announces the movie title (just like on SATURDAY NIGHT LIVE). My favorite part is when an enthusiastic and intense John Barrymore does Shakespeare's Richard III (in a scene from Henry VI). He wears black armor (looking like a character in ROLLERBALL) and holds a decapitated head on a battlefield hill! The best pre-code part is when lines of acrobatic female dancers do bare leg splits with crotch close ups. The "Motion Picture Pirates" segment stars singing orchestra leader Ted Lewis, with Noah Beery, Bull Montana, Wheeler Oakman, Anders Randolph and other bad guys as singing pirates, and Sam Baker as one of the ring through the nose natives. The big and brash Winnie Lightner loudly sings "Pingo Pongo" (about Congo cannibals), and comic Sid Silvers insists on doing a singing Al Jolson imitation. The Technicolor part starts with Nick Lucas (of "Tiptoe Through The Tulips" fame) singing to a dancing Myrna Loy (both are supposed to be Chinese). A choreographed number with dozens of chorus girls climbing up and down slanted ladders (in long shots) follows. Beatrice Lillie, with very stylish short hair, helps recite some risqué verse and Sojin appears in a comedy routine with Jack Mulhall and Chester Morris. Eight sets of sisters, including Loretta Young and Sally Blane, Dolores and Helene Costello, and Lola and Lupita Tovar, are all in one number. Soft spoken MC Frank Fay (Barbara Stanwyck's husband) is interrupted every time he starts to sing. Several sequences make fun of the quaint fashions and customs of the turn of the century, which is like mocking the 70's today. They were already making fun of musical production numbers with women posed on chandeliers and in crazy costumes. A second execution scene (Mexican firing squad) includes a blatant plug for Old Gold cigarettes! It all ends with a tall black lady dancer and dozens of black male dancers (one is Fred "Snowflake" Toones). Also with Douglas Fairbanks Jr.,

Richard Barthelmess, Patsy Ruth Miller, Lila Lee, Louise Fazenda, Alice White, Ann Sothorn, Betty Compson, Marian Nixon, and Grant Withers, silent movie comics Ben Turpin, Chester and Heinie Conklin, Lloyd Hamilton, Lupino Lane, Monte Blue, and Johnny Arthur, plus Irish tenor Morton Downey, Robert Wadlowe, the 8'11" "world's tallest man," and Rin Tin Tin.

SHOW PEOPLE (MGM, 28) D/act King Vidor, S Wanda Tuchock, Agnes Christine Johnston, Lawrence Stallings

Naive star struck Southern belle Peggy (Marion Davies) arrives in Hollywood with her broke father Col. Pepper (Dell Henderson). Billy (William Haines), a nice young comic, calls them "punks" but gets her an acting job. She hates doing pie in the face, seltzer bottle slapstick but is an instant hit and soon is a stuck up star of dramas, about to marry pompous co-star Andre (Paul Ralli) who claims to be a count. This fun behind the scenes comedy has some wild slapstick sequences from the Mack Sennett troupe, flashbacks, in jokes and top guest stars. Charlie Chaplin asks for her autograph, Hearst columnist Louella Parsons interviews her and she's the center of attention at a studio lunch seated between Douglas Fairbanks Jr. and William S. Hart. Vidor (THE BIG PARADE) appears as himself directing a WWI movie and Davies as Polly encounters Davies as herself. Her comic facial expressions are the same ones later used by Lucille Ball. When she can't cry on cue, a director says "Imagine 40,000 starving Armenians!" Also with John Gilbert, Polly Moran (maid) and Albert Conti (producer). The silent 80 min. MGM release has a theme song and a music score. The print is excellent except for some badly worn spots. Vidor's next, his first talkie, was the all black HALLELUJAH (29). Davies was the long time mistress of millionaire publisher William Randolph Hearst (the Rupert Murdoch of his day), who created a whole company (Cosmopolitan) to produce her movies. A recent Davies cable TV doc. used SHOW PEOPLE scenes and criticized CITIZEN KANE (partially based on Hearst) to try and restore her reputation. The Pepper character, by the way, was loosely based on the early career of Gloria Swanson (the mistress of Joseph P. Kennedy at the time). Kirsten Dunst plays Davies in Peter Bogdanovich's new movie THE CAT'S MEOW, about a legendary (suspected) murder on Heart's yacht.

SUCH MEN ARE DANGEROUS (30) DKenneth Hawks, SErnest Vajda
British Eleanor (Catherine Dale Owen) flees from her unemotional, unpleasant multi-millionaire industrialist husband Ludwig Kranz (Warner Baxter in heavy make-up and a big nose) on their wedding night. He then fakes his own death while in his private plane and makes a financial offer that plastic surgeon Dr. Erdmann (Bela Lugosi) can't refuse. The miraculous surgery seems to change Kranz's appearance, voice and personality. As the charming Pierre, he wins the heart of Eleanor, but actually has revenge in mind. Many accents are heard and Bela (who flubs a few lines of English) also speaks German. His role is like a balanced version of his character in THE RAVEN. A Cinderella play drives home the fact that this unlikely Fox drama is basically a "women's picture." With Albert Conti as Kranz's faithful secretary, Hedda Hopper as her conniving sister and Claud Allister (also in DRACULA'S DAUGHTER) as her silly comic relief brother-in-law. While filming the parachute scene (near Redondo Beach), a two plane accident killed 10 (!) men, including the director (Howard Hawks' brother and the

husband of Mary Astor), several cameramen and Baxter's double. Incredibly, it was completed and released on schedule. I guess the show must go on.

TARZAN AND THE GOLDEN LION (27) D J. P. McGowan, S William Wing, P Joseph P. Kennedy

Tarzan (James Pierce), his wife Lady Jane (Dorothy Dunbar) and his lion companion Jad-bal-ja live in a nice jungle house complete with a lazy black native to fan them. Blonde Flora (Edna Murphy), engaged to his plantation overseer Jack (Harold Goodwin), is kidnapped and taken to the lost city of Diamonds. A tall (white) priest has her chained in a pyramid temple and prepared to be sacrificed to the lion god Numa while natives play "the drums of death." Tarzan wears modern dress clothes at home but switches to his leopard skin loincloth (complete with tail) when running through the jungle followed by loyal good natives who battle the bad Waziris led by Kwaka, played by a blackened Boris Karloff (!) with a horned skull face headpiece. With Frederick Peters (WHITE ZOMBIE) as the villain Esteban, D'Arcy Corrigan (MURDERS IN THE RUE MORGUE) as a bearded hermit, chimps who hold a funeral service for a fallen companion, and flashbacks. Pierce, a 6'4" Glendale High football coach (when John Wayne was on the team) was discovered by ERB himself. He married Burroughs' daughter Joan and the couple were Tarzan and Jane on the radio. The first pre recorded radio serial, the program aired all over the world. This feature (thought lost for years) was the last silent Tarzan and the last pre-Weissmuller Tarzan feature. The print has a score and French title cards. It was made by FBO, briefly (26-28) owned by the father of John, Robert and Ted Kennedy! The company became RKO and Kennedy was later appointed ambassador to England by President Roosevelt.

TOLL OF THE SEA (22) D Chester M. Franklin, S Frances Marion

TCM has aired this rare 41 min. experimental two tone color silent (with piano score). The Technicolor company produced it and First National was the distributor. It's a simple nice looking low key drama shot mostly outdoors and was made at a time when (usually fake) Asians sold white women and drugs in western movies. In China in 1919, Lotus Flower (the teenage Anna May Wong) sees a man wash up on the shore and soon falls for the nice seeming Allen (Kenneth Harlan). His western friends criticize him for being involved with her, local women warn and shun her, and he leaves for America promising to return. Meanwhile she becomes a single mother who watches the crashing waves waiting for him and pretends to receive letters from him. She seems to be wealthy though and has servants. When he does return, it's with his American wife (Barbara Bentley). The tragic Lotus gives her son away to them, then jumps into the sea. Wong had smaller roles in the major hits THE THIEF OF BAGDAD and PETER PAN (both 24) and was still acting many years later but she had to commit on screen suicide many more times. Harlan was later starred in serials. Marion wrote at least 162 filmed screenplays including CAMILLE and LOVE FROM A STRANGER (both 37).

THE UNHOLY NIGHT (29) DLionel Barrymore, S Dorothy Farnum, Edwin Justus Mayer

Former soldiers who had served in Gallipoli during WWI are being strangled in London. After an attempt on his life, the frivolous idel rich Lord Montague (Roland Young) invites the remaining survivors, in their uniforms, to his mansion. His blonde sister (Natalie Moorhead) has an ex-con mystic (Sojin, whose head floats) hold a seance, and a "green ghost" wails. A Turkish lawyer (Boris Karloff) shows up with a will and the daughter (Dorothy Sebastian) of a traitor. They both relate flashbacks. Soldiers drink, sing drinking songs and are killed, a Scotland Yard inspector arrives and it all ends in the most unexpected way. With Polly Moran, also in LONDON AFTER MIDNIGHT (maid) Sydney Jarvis (butler), Ernest Torrence, who had played Dr. Hook and Dr. Moriarty (doctor), John Miljan, Lionel Belmore, George Cooper, and John Loder. The MGM mystery, based on a Ben

Hecht short story, was released in silent and “all talking” versions. Director Barrymore’s film roles went back to 1912, working for D. W. Griffith. This was his 100th (!) credit and it’s been on cable TV.

L’UOMO MECCANICO (21) D/S/star Andre Deed

The first two reels of this amazing sci fi movie are lost and the title cards are in Italian, but that doesn’t explain why it isn’t listed in reference books or mentioned in film histories. It has action, comedy, two giant robots, and nudity and looks like a pretty expensive production for the time. A female master criminal scientist (Margheritt Donadieff) shoots up some drug, starts a fire in the mental hospital she’s being held in and escapes in disguise. She then monitors her very cool ten foot tall (!) safe cracking remote control killer robot on her big screen TV. The robot is a hit at a society costume party where it sits down, shows off and orders champagne. The party ends though when it grabs a woman, pulls her top off (!) then throws her to her death. When it runs (!) after a car, the FX are excellent. A friend of Inspector Ramberti creates a similar rival robot and they destroy each other in a rock ‘em sock ‘em fight. The director, an early French comedy movie star, takes the hyper comedy relief role. Segments are tinted various colors. A soundtrack of Sun Ra jazz records (!) was added in Italy in the 70s. Ambrosia films also made IL MONSTRODI (20), a forgotten early Frankenstein movie.

THE UTAH KID (30) D Richard Thorpe, S Frank Howard Clark

Nice guy outlaw Cal (Rex Lease) rescues Jennie (Dorothy Sebastian) when Baxter (Boris Karloff) drags her to the saloon hangout of his big boss Butch (Tom Santschi). Her sheriff fiancé Jim (Walter Miller) uses the horse Cal had given her to lead his men to the secret Robber’s Roost. Hideout. Shootouts and chases occur, Cal also saves Jim’s life and gets the girl in the end. Karloff’s Mexican bad guy character is KO’d twice by Butch, who wears all black. Santschi, in films since 1907, died a year after this 57 min. Tiffany “poverty row” feature was released. Lafe McKee is the preacher and Bud Osborne (later in NIGHT OF THE GHOULS) plays the deputy. Thorpe also directed Karloff in the Mascot serial KING OF THE WILD (31), also with Santschi and Miller. The tape of a (8mm sound) British copy I saw gives Karloff second billing.

WHOOPEE! (Avco Embassy, 30) D Thornton Freeland, S William Conselman, P Sam Goldwyn, Florence Ziegfeld

Hypochondriac “Hebrew” Herm Williams (Eddie Cantor) is being treated at a western ranch by a blonde nurse (Ethel Shutta) who loves him. Meanwhile George (baritone Paul Gregory) is a half breed Indian who loves Sally (red haired Eleanor Hunt) but she’s about to marry the ranch owner’s son. Herm pretends to be the cook (in blackface) and sings “My Baby Just Cares For Me” and other songs. He also gets high smoking a peace pipe with grunting Indians, and makes references to Catholic Gov. Al Smith, Al Jolson, Amos And Andy and being gay. The Technicolor United Artists hit (#1 at the box office in ‘30!) was based on the hit Broadway version and has the same main cast. It features the very first Busby Berkeley chorus girl production numbers (including then unknowns Betty Grable and Paulette Goddard) and ends with a sexy Indian fashion show and women in bikinis riding horses, backed by a green studio sky with red clouds. Greg Toland was a cinematographer. Freeland also directed GEORGE WHITE’S SCANDALS (PV #33). The same basic script was used for NERVOUS WRECK (26) and UP IN ARMS (44), starring Danny Kaye.

WILD COMPANY (30) D Leo McCarey, S Bradley King

Larry (Frank Albertson) is the spoiled wise ass son of wealthy department store owner Mr. Grayson (H. B. Warner) who is supporting the local reform party. Larry’s girlfriend Natalie (Mildred Van Dorn) gives him “the air, “ so he gets smashed at the Skyrocket gambling nightclub and instantly falls for Sally Curtis (Sharon Lynn), the singer mistress of gangster Joe Hardy (Kenneth Thompson). When his \$15 a week allowance runs out he starts charging her gifts to his father’s

store. The club's manager Felix Brown (Bela Lugosi) sees Hardy robbing the safe. He says "I won't squawk!" but is shot and killed anyway. Larry, who was looking for Sally, and his concerned father were both there at the time too so there there's a lot of explaining to do. Sally dances and sings "That's What I Like About You" and "Moanin' Low," a blues song. Also with Richard Keene (best friend), Joyce Compton (sister), Claire McDowell (mother), and Grady Sutton. McCarey later directed DUCK SOUP (33). Bela was also in SUCH MEN ARE DANGEROUS (PV #32) the same year.

THE WIZARD OF OZ (American Home, 25) D/star Larry Semon, S L. Frank Baum, Leon Lee

The once very popular (and very strange looking) comedy star Semon made this slapstick deconstruction of the children's classic. Three idiot farmhands (Semon, Oliver Hardy and a black guy) only briefly pretend to be a scarecrow, tin man and lion after a tornado carries them in a house to Oz. Dorothy (Dorothy Dwan, Semon's wife), who becomes queen, and her obese "Uncle" go too. Much time there is spent with real lions in a dungeon/cave. Snowball ("G. Howe Black" !) is lazy and eats watermelons and the dictator of Oz has black boy slaves. The "phantom of the basket" is a dancing man in Vegas type drag. WIZARD features cartoon FX (lots of lightning and attacking bees) and a bi-plane. I'd like to think that author Baum (who died in 1919) would have hated it. With Charlie Murray, later Kelly in the Cohens and The Kellys series) as the fake wizard, Mary Carr (who has a flashback) as the mother and Chester Conklin. Hardy, who often played villains in Semon comedies, teamed with Stan Laurel in 27. Semon died bankrupt (at 39) the next year.

THIRTIES (1931-1940) A-C

All reviews by Michael J. Weldon

ALI BABA GOES TO TOWN (37) D David Butler, S Harry Tugend, Jack Yellen, P Lawrence Schwarb

Aloysius (Eddie Cantor), a homeless movie fan hired as a Hollywood extra, imagines that he's in ancient Baghdad and is mistaken for the son of Ali Baba. Much of the topical humor of this big budget major Fox musical fantasy is about the Depression, Roosevelt and the New Deal. Roland Young is the Sultan and Virginia Field is his Princess daughter. The Sultana (Louise Hovick aka Gypsy Rose Lee) plots with her brother Prince Musah (Douglass Dumbrille) and Ishak (John Carradine, all in black with a strange top hat). Parts are fun and funny, and being a Cantor movie, it includes a blackface scene. All of a sudden he "blacks up" and sings "Swing Is Here To Stay" backed by African tribesmen musicians who speak with nonsense Cab Calloway lyrics. The (large) Peters Sisters also sing and dance and Jeni Le Gon dances. The other black characters are slaves. Cantor also appears in drag. Also with Tony Martin, The Raymond Scott Quintet (they had a hit that year called "Dinner Music For A Pack Of Hungry Cannibals"), Warren Hymer and Stanley Fields as tramps, and Lee J. Cobb! There's a big Hollywood premiere ending with footage of major Fox stars and Aloysius (Cantor) watching Eddie Cantor sing. Carradine also plays a lawyer on the film set and himself, escorting Lang and Hovick to the premiere. The long fantasy section was originally tinted sepia. During the filming of a magic flying carpet scene two prop men died. An ALI BABA clip is in DAY OF THE LOCUST (75).

BEST MAN WINS (35) D Erle C. Kenton, S Ethel Hill, Bruce Manning

Nick (Jack Holt), the chief diver of a salvage boat, saves the life of diver friend Tobu (star Edmond Lowe from CHANDU THE MAGICIAN), whose arm has to be amputated. Nick becomes a police Sergeant and the bitter Tobu accepts dangerous illegal diving work to avoid standing in depression era bread lines. They both love an English teacher (Florence Rice, later in MIRACLES FOR SALE). Tobu's new boss is the pipe smoking astrology expert smuggler Dr. Boehm (Bela Lugosi). When the cops arrive on his boat, Boehm feeds hot jewels to his fish in a tank. Tobu plays underwater "golf" with a skull and closeups of the faces of divers in peril are unsettling. Kenton had also directed Lugosi in ISLAND OF LOST SOULS (33). Forrester Harvey (from TARZAN and THE INVISIBLE MAN) is Tobu's assistant. This Columbia feature was released the same year as THE RAVEN, THE MARK OF THE VAMPIRE and 3 other Lugosi roles, all for different studios.

BEYOND THE CARIBBEAN (Sinister, 32) P/D/act Andre Roosevelt, D Ewing Scott, S Ethel Lablanche, Paul Franklin, P/star Capt. E. Erskine Loch

(MANHUNT IN THE CARIBBEAN) Andre Roosevelt (the balding cousin of President Theodore Roosevelt) uses his yacht to rescue Captain Benson (Loch, who narrates) and Rita (Carol Jeffries), the daughter of a missing fortune hunter. They had been stranded by a laughing black servant. In one weird scene, an underwater native with a hidden air hose stabs divers to death. Black crew members (always called boys) are seen drinking and gambling. Eventually we see (staged) footage of the "voodoo ceremonies" of (black) Penetentes. Rituals of several cultures are mixed as a man is whipped while dragging a giant cross, a skull head priestess is carried and followers scream and writhe in trances. The travel and animal (wild cat, bear, sloth) footage is from Roosevelt's actual expeditions. The dialog scenes are amateur and badly dubbed, but were also filmed on scenic locations (in Panama and "Central America"). The print of the 56 min. feature (from The Intercontinent Film Corp.) is very good. Teddy Roosevelt turned America into a colonial power and coined the term "race suicide" when encouraging WASPS to have more babies. His son Kermit made even more exploitive roadshow documentaries like GOONA GOONA (32).

THE BIG BROADCAST (32) D Frank Tuttle, S George Marlon Jr.

I love this musical comedy almost as much as Paramount's INTERNATIONAL HOUSE (33) with some of the same stars. Both have top rate music and comedy plus pre-code Depression era elements and some cartoonish eye popping anarchy. Radio crooner Bing Crosby (as himself) is so popular that women riot when they see him. But after his rich fiancé Mona (Sharon Lynn) "gives him the air," he and a Texas oil man (Stuart Erwin), who also lost his girl, try to end it all with gas fumes. They hallucinate while the song "Here Lies Love" (a #11 hit) is performed by Arthur Tracy (seen as an accordion playing ghost), Vincent Lopez And His Orch., then Bing himself. The (uncredited) Fleischer Brothers worked on this amazing sequence. Eventually a comic love triangle centers on blonde secretary Anita (Leila Hyams from ISLAND OF LOST SOULS). Cab Calloway does the unbelievable #4 hit drug song "Kickin' The Gong Around," and during a hot instrumental, a clarinet bends, the microphone jumps and the camera tilts. The Mills Brothers do "Tiger Rag," a #1 hit I grew up loving on Cleveland TV commercials for Giant Tiger stores. The Boswell Sisters from New Orleans play telephone operators who sing about the plot and do "Crazy People" which should have been a hit. Crosby does some impressive scat singing and other songs are by Kate Smith, high tenor Donald Novic and Lopez's comic drummer. Burns And Allen (in their first feature) are also in top form. George plays the manager of NYC station WADX and Gracie is the receptionist who goes on about reincarnation, baseball at Sing Sing and various relatives. Irwin breaks and warps countless 78s from a record shop and Hyams is discretely naked in a shower. It's been on AMC.

THE BLACK CAMEL (31) D Hamilton MacFadden, S Barry Connors, P William Fox
Headline making movie star Shelah Fanye (Dorothy Revier) is in Honolulu starring in a movie. Her friend Julie (Sally Eilers) arranges for her to meet with the famous fortune teller Tarneverro (Bela Lugosi). He wears a turban and uses a glowing crystal ball for a seance. While Charlie Chan (Warner Oland) is investigating a three year old case, the star is stabbed to death. It's fun to see Bela (the same year as DRACULA) acting almost as a crime solving partner to Chan. Of course, he's also a suspect, along with the victim's French ambassador former husband, her jilted suitor and a bohemian artist. This was the only Chan film shot on location. An actual tourist hotel and beaches were used and there are too brief looks at Hawaiian surfers and singers. Chan has dinner with his large family and Kashimo (Otto Yamaoka), his idiotic comic relief assistant, is called a Jap and a monkey. I wonder if the planners of Pearl Harbor saw this! The cast of the 67 min. rarity includes Dwight (Renfield) Frye as the butler, Violet Dunn as the maid, Robert Young forgettable as a romantic interest, Mary Gordon (later known as Sherlock Holmes' housekeeper), and the director as a director. The plot is loosely based on the unsolved '22 murder of actor William Desmond Taylor. The Fox Chan series started with BEHIND THAT CURTAIN in 29 (PV #26) with E. L. Park, and CHARLIE CHAN CARRIES ON (31) with Oland, also directed by MacFadden.

BLACK MOON (34) D Roy William Neill, S Clements Ripley, Wells Root

It's amazing that this voodoo movie hasn't received more (any?) attention. Juanita (Dorothy Burgess) lives with her rich husband Stephen Lane (Jack Holt) in Manhattan, but can't wait to get back to the French Caribbean island of San Christopher where she was born. The atmosphere there is almost like in ISLAND OF LOST SOULS, but with blacks instead of beast men. Her plantation owner Uncle Raymond (Arnold Korff) warns Lang that "We are five whites and around us are 2000 blacks!" and threatens to whip any that get out of line. They kill anyone that threatens to take Juanita away again including the overseer (knife in back), wireless radio operator (hanging) and a nurse (lava pit). Slow menacing drumming is heard non stop. Lunch (Clarence Muse), from Georgia, who calls the locals "monkey chasers," shows Lang a big ceremony in the woods where Juanita dances wildly. The natives eventually attack and overrun the main house and Juanita prepares to sacrifice her own little girl (Cora Sue Collins) while frenzied

natives dance. Fay Wray (who never looked better) is Gail the secretary who loves Lang and reluctantly came along. Mme. Sul-te-wan is Ruva, who raised Juanita and Laurence Criner is Kala the priest. The Columbia release runs 68 mins. TCM had planned to show this but never did. Ripley also wrote the Bette Davis plantation movie JEZEBEL (38). Neil's next was THE BLACK ROOM (35) starring Karloff.

BORNEO (Foothill, 37) P/D/star Martin and Osa Johnson

Americans Martin and Osa Johnson return in a aquaplane to the scene of CANNIBALS OF THE SOUTH SEAS (12), their first feature. The footage of flying snakes, "tree climbing" fish, weird owls, 100's of monkeys (including ones with "Jimmy Durante" noses), and various types of people is excellent. The narration is split between Lowell Thomas (hyper serious) and Lew Lehr (comic German/Jewish). The music is also a mixture of dramatic and comic. We learn that members of a former headhunter tribe are "the laziest people on earth" who spend time cockfighting, gambling, - and probably - headhunting! Osa jokes with the natives about - head hunting! The music is said to be "Barbarian. Primitive. Harsh!" Many scenes are obviously staged, with locals as unpaid actors. Comic adult native "boys" get drunk and high and one flees from a visiting Chinese dentist. It ends with a "devil beast" orangutan which had been "terrorizing" a village until the brave wise Johnson arrived to take charge of its capture. The "monster" was to be sent to an "anthropoid paradise" (a zoo). When 20th Century Fox released this 75 min. feature audiences around the world "learned" more from it than from any teacher or book. It was the last of many similar hits by the show off globe trotting couple (Martin died in a plane crash before it was released.) Thomas, who also narrated the big hit AFRICA SPEAKS (30) and many others, had his own radio and TV shows and founded the Cinerama company. Think of "documentaries" like this while watching any of today's reality based TV shows. We're still living during the age of mass (dis) information.

BROADMINDED (Scorched Earth, 31) DMervyn LeRoy, SBert Kalmar, Harry Ruby

The pun title lets you know that this fun pre code First National comedy deals with the pursuit of women. The extremely bizarre opening takes place at a NYC high society party where all the wealthy adult guests dress and act like babies. Ossie (star Joe E. Brown) is an extremely drunk infant. The next day he's ordered by his rich uncle (Holmes Herbert) to be the guardian of his playboy cousin Jack (William Collier Jr.). The pair motor west in an American Austin convertible and check into the (actual) Huntington Hotel in Pasadena. Ossie manages to insult and infuriate Pancho (Bela Lugosi) several times bringing the proud South American to the boiling point. Pancho calls Ossie a "fresh punk!" Jack falls for Connie (Ona Munson), but her proper Aunt Polly (Grayce Hampton) strongly disapproves and Ossie makes time with Connie's cute blonde friend Penny (Marjorie White). Meanwhile, Ossie convinces tall blonde actress Gertie (Thelma Todd) to impersonate Jack's angry fiancé Mabel (Margaret Livingston), not knowing that Gertie is Pancho's woman - and that Mabel is on the way. It all happens in just 65 mins. Also with an Indian, a Chinese gardener and a midget. The print is excellent. Kalmar and Ruby also wrote DUCK SOUP (33). This was released the same year as WOMEN OF ALL NATIONS (PV #31) and THE BLACK CAMEL (PV #35), both also with Lugosi and White. Todd, also in MONKEY BUSINESS (31), died mysteriously in '35 when she was only 30.

CHLOE (Sinister, 34) D Marshall Neilan, P J. O. Trop

(LOVE IS CALLING YOU) This "forgotten horror" was inspired by Eva Taylor's song "Chloe - Song Of The Swamp" (also a hit by Paul Whiteman). Chloe (20s star Olive Borden) is a confused, mixed race young woman being raised in the swamp by angry "old voodoo negress" Mandy (Georgette Harvey) who talks (in rhyme) to animals, smokes a pipe, has an evil laugh and declares "the Devil's gonna walk on a white man's grave!" The faithful, light skinned, lovesick Jim wrestles a gator in

the swamp (obviously a swimming pool) to save Chloe, but she falls for the Yankee Wade (Reed Howes from THE TERROR), who is running the local Turpentine distillery for the rich, mint julep sipping Colonel. Once you see the surprise plot twists coming, you realize that this whole twisted movie is about fear of black people. All the workers hate whites and are ready to use voodoo for revenge. Mandy (whose husband had been lynched) has Chloe tied up (next to skulls) for a ceremony and plans to cut her heart out! Fans of roots music will enjoy the washboard and guitar instrumental band, probably the The Shreveport House Wreckers who recorded for Victor. By the director of BLACK WATERS (29) and the producer of Hopalong Cassidy movies. Note: "Chloe - Song Of The Swamp" also inspired a Daffy Duck cartoon (in 42), a Spike Jones parody (in 45) and a Louie Armstrong remake (53).

CITY OF LOST MEN (SW, 35) D Henry Revier, S Perley Poore Sheehan, Eddie Graneman, Leon D'Usseau P Sherman S. Krelberg (THE LOST CITY) Zolok (William "Stage" Boyd, who died after filming) is causing worldwide floods from his secret Central African headquarters. Handsome engineer hero Bruce (Kane Richmond) tries to stop him and free the captive Dr. Manyus (Josef Swickard from OLD SAN FRANCISCO). Bruce and muscular Zolok henchman Appollon (Jerry Frank) both want the doctor's blonde daughter Natacha (Claudia Dell). The main point though is that Zolok turns natives into giant killer zombies. The awkward grunting, strutting, body oiled, Afro haired giants (Sam Baker and Everett Brown) carry screaming natives, who are put in a "brain destroyer" helmet, then the enlarging machine as Zolok orders "Arise, you are my slave!" William Bletcher is hunchback dwarf assistant Gorzo. George Hayes (later beloved by kids everywhere as western sidekick Gabby) deals with Arab slavers and has natives torture Manyus. Zolok uses remote TV and impressive electrical gadgets (built by Kenneth Strickfadden of FRANKENSTEIN fame). This was filmed at the Mack Sennett studios, using the cinematographer from KING KONG and the set maker from FLASH GORDON. Revier had directed silent Tarzan movies. The original serial version from Principal (formed by Sol Lesser, later producer of Tarzan movies) is available from Sinister. In the serial a jungle queen falls for the hero and the villain also turns a black native white (!) There was also a novelization in '35 and a 40's comic book. This feature version was released in '38 and later played on local TV stations. The print has sound problems. Note: See MURDER BY THE CLOCK for more on star Boyd.

CRACKED NUTS (31) D Edward Cline, S Al Boasberg Wendell (Bert Wheeler) loves Betty (Dorothy Lee), but her rich proper Aunt Minnie (Edna May Oliver) calls him a shrimp, a germ, a ninny, a worm and an amphibian (to name a few insults) and tries to keep him away. Meanwhile, Zander (Robert Woolsey) gambles and wins the crown of the Kingdom of Eldorania. General Bogardus (Stanley Fields) is behind the plot to kill off kings (13 in one year so far) and keep their fortunes. Wendell, who has inherited money, is conned by an Eldorianian representative named Boris (Boris Karloff in formal attire) on a cruise ship to go to his country and become king. The two new rival kings do a funny doubletalk "what's right" routine that's similar to "Who's On First" by Abbott and Costello (who didn't become popular until many years later). Betty and Minnie (who owns property there) also arrive and Wendell and Betty sing and dance to "Dance And The World Dances With You." Ben (Ben Turpin without his mustache) is a nearsighted pilot who drops bombs on everything. Also with Leni Stengal as Carlotta who wants to be queen, Frank Lackteen as an assassin, Frank Thornton, Roscoe Ates, and an Amos N Andy reference. Fields, who resembles Noah Beery, and was the captain in ISLAND OF LOST SOULS (33), was aka Walter Agnew (Nixon's VP was a cousin!). Boasberg also co-wrote FREAKS (32). This fun

RKO release was two years before DUCK SOUP, a now more famous comedy set in a mythical kingdom, and has nothing to do with the later CRACKED NUTS (PV #25), also directed by Cline, who also made W. C. Fields and Olson and Johnson movies.

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THIRTIES (1931-1940) D-I **All reviews by Michael J. Weldon**

DAMAGED LIVES (Sinister, 33) D/S Edgar G. Ulmer, S Don Davis.

This one hour movie sponsored by The American Hygiene Society was Ulmer's first in America (his second was **THE BLACK CAT!**). Young David (Lyman Williams) who works for his father's NYC shipping company is dragged along to a speakeasy one night and ends up at 3 am behind closed doors with blonde society girl Alyce (Charlotte Merriam). He and his new wife Joan (Diane Sinclair) then learn the horrible truth (nobody ever says VD) and a specialist gives David a tour of a clinic where each room has a victim (either blind, crippled or with body sores). Alyce shoots herself and the now pregnant Joan ("We're dead inside") tries to gas herself and the sleeping David. **DAMAGED LIVES** is both tamer and more polished than later VD scare movies and features some powerful atmospheric shots of the seemingly doomed couple. Jason Robards (Sr.) plays David's best friend. It's from Weldon (yeah!) Pictures and originally was followed by "a 29 min. screen lecture complete with charts, graphs and illustrations". It was banned in New York for four years.

DANTE'S INFERNO (Fang, 35) D Harry Lachman, S Philip Klein, Robert M. Yost, P Sol Wurtzel

Jim Carter (Spencer Tracy) is so down and out that he works at a carnival as a blackface ball dodger. Note: paying to throw balls at the faces of fake (or more often real), black men was a common popular attraction for many decades at American fairs and carnivals. It was a step up from being a "geek." Pop McWade (Henry B. Walthall) runs a serious money losing Dante's Inferno concession, hoping to educate patrons about the Italian poet and the evils of sin. Jim becomes the barker, marries Pop's blonde ticket taker daughter Betty (Clair Trevor), and develops a bigger more exploitive Inferno, conning and discarding people on his way to the top. His fake new hell collapses, causing a deadly stampede during a special society show for charity, and several characters kill themselves, but soon Carter amusement parks are all over the country. Because he had felt humiliated as a lowly stevedore, his next big profit scheme is a luxury gambling ship. The workers strike, so he hires amateurs (all falling down drunk!) for the maiden voyage and the ship catches fire (based on the actual Morro Castle ship fire of '34). **DANTE** is an expensive looking double disaster movie with the extra attraction of incredible writhing in hell scenes. French art director Ben Carre and Polish cinematographer Rudolph Mate carefully based hell on Gustav Dore's illustrations. The flying demon (models) are less convincing though. It all made a big impression on me when I first saw it on TV as a child. Featured dancer Rita Cansino (Hayworth) looks lovely spinning around with her partner on the ship. The cast also includes little Scotty Beckett (from **OUR GANG** shorts), Roy Corrigan as a huge (fake) devil, drunk specialist Jack Norton, hunchback John George, Warren Hymer, Yakima Canutt, Eddie Tamblyn (father of Russ and Larry), Frank Moran, then unknowns Don Ameche and Dennis O'Keefe, and a monkey. When reissued during WWII, Fox advertised it as "starring" Hayworth. Mate had already shot **VAMPYR** (32) and **LILLIOM** (34). Klein, who also wrote **THE SPIDER** (PV #33) and **THE BLACK CAMEL** (PV #35) died in '35. Lachman also directed **GEORGE WHITE'S SCANDALS** (PV #35).

DAUGHTER OF THE TONG (Sinister, 39) D Raymond K. Johnson, S Alan Merritt, P Leslie F. Scott Jr.

Grant Withers (from **MR. WONG** movies) stars as an F.B.I. agent who impersonates a Chicago gangster visiting San Francisco. The "illustrious one" (Evelyn Brent from **THE SEVENTH VICTIM**) leads an alien smuggling operation out of a hotel. The less than an hour Times (roadshow) release is packed with car chases, a laughable mass fist fight and comedy relief from Harry Harvey (who plays pinball). With Dorothy Short (**SPOOKS RUN WILD**) and Dave O'Brien (**REEFER MADNESS**) as a sister and brother in peril. Wong (Richard Loo, the only major Asian cast member)

administers offscreen torture. It was made by Metropolitan which was sold to Monogram.

DELUGE (Englewood, 33) D Felix E. Feist, S John Goodrich, Warren B. Duff, P Samuel Bischoff

Liner notes by Forry Ackerman explain how this fascinating "lost" film was rediscovered. This is the Italian dubbed version (the only one available) with English subtitles (signs and headlines are still in Italian). It opens with severe storm warnings, an eclipse, a worldwide panic and the total destruction of Manhattan (and the entire East coast) by tidal waves! Ned Mann (THINGS TO COME) used miniatures (some not in scale), mixed with news footage and rear projection to create the incredible sequences. Some survivors slowly plan a peaceful new settlement, while a gang wanders, killing and raping. A lawyer (Sidney Blackmer), thinking his family is dead, falls for Claire (Peggy Shannon), a bikini wearing long distance swimmer. His cabin "40 miles from where New York was" is actually outside Bronson Canyon. Also with Lois Wilson (wife), Fred Kohler (brute) and Edward van Sloan. The tape runs 59 mins., but the RKO production was originally 70. The destruction scenes were reused in several Republic serials. Feist later directed DONOVAN'S BRAIN.

DOUBLE DOOR (34) D Charles Vidor, S Gladys Lehman, Jack Cunningham

In this major release "forgotten horror," major Broadway star Mary Morris (in her only film role) is Victoria Van Brett of 5th Ave. The frightening, cruel wealthy old lady manipulates and destroys the happiness of all around her. She sabotages the wedding of her half brother (Kent Taylor) and a former nurse (Evelyn Venable) and terrorizes her sister (Anne Revere). She also has a mysterious soundproof "sleeping room" (vault) which is explained by childhood trauma flashbacks. The acting of Morris and Anne Revere (both from the play) make this worthwhile. Revere (a descendant of Paul), went on to THE DEVIL COMMANDS (41) and DRAGONWYCK (46), but was blacklisted in the 50s. With Sir Guy Standing, Colin Tapley and Halliwell Hobbe. Venable, Taylor and Standing were also in DEATH TAKES A HOLIDAY (also from Paramount) the same year. Based on Elizabeth's McFadden's '33 Broadway play, DOUBLE was aired on L.A. TV.

THE DUKE IS TOPS (SW, 38) D William Nolte, S Phil Dunham, P Harry Popkin

(THE BRONZE VENUS) This black cast musical looks more expensive than most from the period. Duke (star Ralph Cooper), producer of the traveling Sepia Scandals review, selflessly pushes his singing star Ethel (Lena Horne in her film debut), away so she can make it to the big time. Variety headlines praise the "Bronze Nightingale" of NYC nightclubs. Meanwhile he teams up with a medicine show con man (Lawrence Criner from KING OF THE ZOMBIES) pitching "universal elixir" on the road. Cats And The Fiddle do the standout (drug) song about smoking that "Killer Jive" (it was released as a Bluebird 78). Sexy screaming women with Afro wigs dance wildly while backed by a band dressed like natives. Both leads sing and dance and other music is by The Basin St. Boys, The Marie Bryant Swing Band, The Harlemania Orch and guitar player Willie Covan. With Monte Hawley, Neva Peobles, dancer RubberNeck Holmes, pig Latin, and reference to the death of vaudeville and the black TOBA circuit. The likable Cooper was a star in several black movies, but when this Million Dollar Production was rereleased in '43, it was to capitalize on Horne's major studio fame. Nolte also made LIFE GOES ON (starring Louise Beavers) the same year. This has been on TCM.

EAST OF BORNEO (Sinister, 31) D George Melford, S Edwin Knopf, P Carl Laemmle Jr.

Lina (Rose Hobart from LILIOM) travels up river (APOCALYPSE NOW style) searching for her lost husband Dr. Clark. She discovers that he (Charles Bickford) has become a cynical, drunken court physician (because of a jealous misunderstanding) for the charming smiling, but ruthless chess playing Prince

Hashin (Georges Renavent who was also in serials). The prince condemns Clark to death by crocodiles. Other jungle perils are a huge (real) snake, a leopard attack, armed natives who play drums and gongs, and an active volcano. Neila (the Mexican Lupita Tovar) is the Prince's main woman and Osman (Noble Johnson) is his right hand man. It's interesting and surprising to see the DRACULA crypt set used here. Melford directed many silents, Spanish language versions of Universal movies, including DRACULA and THE CAT CREEPS (both with Tovar) and the serial JUNGLE MENACE (37).

GEORGE WHITE'S SCANDALS (34) D/act George White, D Thornton Freeland (and Harry Lachman), S Jack Yellen, P Robert T. Kane

A backstage musical with a romantic mixup plot, this stars Rudy Vallee, Alice Faye in her film debut, Jimmy Durante (who talks to his toy duck) and Cliff Edwards (who becomes Henry VIII). Faye sings "You Nasty Man" with believable lyrics about show biz lechers and Vallee sings "Hold My Hand," a singalong complete with chorus girls dancing on the words. An elaborate "So Nice" segment has Edwards growing old and facing a mostly horrible future. Dozens of little girls (The Meglin Kiddies) sing and dance (badly), then one does a fan dance and the stars all sing with dogs. A comic Busby Berkely style production number has men on their backs kicking their legs instead of women. In the "Pickin' Cotton" segment, Durante puts on blackface and sings a string of old Southern plantation life cliches, surrounded by hunched over black men hauling cotton. Then black women dance with dummies of black men attached to them - !? It manages to mock Al Jolson and minstrel show traditions, be stupid, surreal and racist all at the same time. Also with future director Gregory Ratoff as a con man salesman, Adrienne Ames, Dixie Dunbar, Gertrude Michael, and Warren Hymer. Freeland directed the original BREWSTER'S MILLIONS (35) and Lachman directed DANTE'S INFERNO (35). This Fox release was the first of three movies based on the Ziegfeld type Broadway reviews produced by White (Weitz), who plays himself. During the 40s he lost a fortune gambling on horses, and served a year in jail for a hit and run death charge.

GET THAT GIRL! (Sinister, 31) D George Crone, S Charles R. Condon, P/star Richard Talmadge

After three men (one is in drag) kidnap blonde heiress Ruth (Shirley Grey) from a train, heroic acrobatic tractor salesman Dick (Talmadge) steals a motorcycle, does incredible leaps and tumbles and beats up many bad guys. Haunted house cliches (secret panels, eyes in paintings...) abound as Dr. Tito (Fred Malatesta) turns women into mannequins at a sanitarium. His assistant Nedra Tito (Geneva Mitchell) tries to help the victims and a drunk comic furnace repairman shows up. Talmadge (aka the Italian/Swiss Sylvester Metezetti) had been the uncredited stunt double for Douglas Fairbanks, so millions around the world watched him in major hits, thinking he was someone else. Although little remembered today, he produced and starred in dozens of low budget indy (silent and sound) features. This one (from Mercury) runs 67 mins. and has no music.

THE GHOUL (WP Scream Gems, 33) D T. Hayes Hunter, S Rupert Downing, Roland Pertwee, John Hastings Turner

For many years this was thought to be a lost Karloff movie (from the same year as THE MUMMY). This is a slightly letterboxed version of a (partially worn) Janus Films print from Czechoslovakia. In rural England, the rich Prof. Morlant (Boris) returns from his Egyptian style tomb to stalk and kill whoever stole his "Eternal Light" jewel. German UFA studio makeup artist Heinrich Heitfeld was hired to give Karloff his scary rotted face. THE GHOUL has an excellent score, great sets, and is loaded with candlelit atmosphere and shadows. It's worth it just for the wonderful British character actors. Ernest Thesiger is the nervous clubfooted servant, Sir Ralph Richardson, in his first role, is an uninvited fake parson, and Sir Cedric Hardwicke is made up as a sneaky older lawyer. Other characters are the Arab Aga

(Harold Huth), two young heirs (Dorothy Hyson and Anthony Bushell) and a comic relief friend (Kathleen Harrison). The 73 min. tape is available from Incredibly Strange Films. WHAT A CARVE UP! (PV # 25) was a comedy remake. Note: Sinister offers the uncut version of THE GHOUL which had played on British TV since the late 80s.

THE GIFT OF GAB (34) D Karl Freund, S Rian James, Lou Breslow

After being nearly arrested for a spot removal scam, the fast talking Phil Gadney (Edmund Lowe) becomes the announcer for radio station WGAB, sponsored by a chopped liver company president (Victor Moore). Gadney falls for the program director (Gloria Stuart), is fired for faking a sportscast (which is how Ronald Reagan got started) and has to prove himself again. This is a 68 min. Universal musical, so much of the time is spent with entertainers. Ethel Waters (the best talent here), the 3 blonde Downey Sisters, and the (black) Beale St. Boys all do "I Ain't Gonna Sin No More." Ruth Etting sings "Talking To Myself" and even acts a bit and The Gus Arnheim Orchestra and The Gene Austin Trio are also featured. In a comic murder mystery scene, Boris Karloff is The Phantom in a top hat (he smokes and lets out a hearty laugh) and Bela Lugosi (whose part was cut) is seen briefly in a closet. Chester Morris, Roger Pryor, Binnie Barnes and Paul Lukas are in the scene too. With radio comic Phil Baker (not funny), Alexander Woolcott (boring), Sterling Holloway (an actor I always like seeing) as the sound FX man, Andy Devine as a waiter, Alice White, Douglas Fowley, Winifred Shaw, Leonard Kibrick (Our Gang bully), and rival Three Stooges (with Mousey Gardner). Freund, of course, also directed THE MUMMY and MAD LOVE.

HELL'S HIGHWAY (32) D/S Rowland Brown, S Samuel Ornitz, Robert Tasker

Convicts of the "Liberty" chain gang road crew are overworked and whipped by guards hired by a contractor in the Seattle area. The free laborers are housed in old circus railway cars and have to wear targets on their backs. Prisoner Duke (rugged star Richard Dix) has a new problem when his naïve (and innocent) young brother Johnny (Tom Brown) is brought in, whipped, then chained by the neck in a deadly hot box. When Duke is stripped to be flogged himself, the camera shows the WWI duty American flag tattooed on his back. A lot goes on in only 62 min. and this hard hitting social issue drama has a great cast of character actors. Charles Middleton plays a likable helpful communist "Comrade" palmreader who is in for bigamy. C. Henry Gordon is Captain Skinner, the sadistic warden, and Stanley Fields is Whiteside, sent to investigate prison abuses after newspapers break the story. Black convict s are segregated except when working. Some of them (actually The Basin Street Boys) sing "John Henry" and a stirring rewrite of "Frankie And Johnny" about a guard murdering his own wife. Others in rare sympathetic roles are played by Clarence Muse (who also wrote the black convict music), Louise Beavers as his wife, Oscar Polk (who is called a baboon by a guard), and Fred "Snowflake" Toombs. There's even a gay cook who isn't an object of jokes. Also with Rochelle Hudson and Louise Carter as the visiting girlfriend and mother, Oscar Apfel (a former director) as the corrupt capitalist contractor, Warner P. Richmond as a guard, and Fuzzy Knight. The score is by Max Steiner. David O. Selznick was executive producer. Brown, from Akron, Ohio, was a radical leftist member of the Wobblies labor union (as was Woody Guthrie). Ornitz later was blacklisted as one of The Hollywood Ten. The RKO release has been aired on TCM. By the way, Elvis' dad Vernon had scars on his back from time served on a similar road gang at Mississippi's notorious Parchman Farm.

HEROES FOR SALE (MGM, 33) D William Wellman, S Robert Lord, Wilson Mizner, P Hal B. Wallis

When WWI trench hero Tom (Richard Barthelmess) becomes a POW, a German doctor gives him morphine for his wounds. Roger (Gordon Westcott), who was a coward under fire, takes the credit for Tom's heroism, is promoted and given medals. After the Armistice, Tom goes to work at Roger's father's bank, but steals to feed his habit. In 1921, his mother dies while he's serving time at the State Narcotic Farm. He later marries and gets a job at a worker friendly Chicago

laundry. He sells the good natured owner (Grant Mitchell) on using a new device invented by Max (Robert Barrat), a loud German red (communist), which helps the company grow and prosper. When new exploitive corporate owners take over, Tom is (wrongly) charged with leading a protest mob and given five years hard labor, even though his wife Ruth (Loretta Young) had been killed in the confusion. No matter what Tom does, more bad and tragic things happen to him until he's another homeless hobo. Max is easily corrupted by capitalism as soon as he makes some money. HEROES is sympathetic to vets, drug addicts, women, and the working man, and is one of the only movies to show how U.S. government "Red Squads" defied the constitution by rounding up masses of immigrants and deported them with no proof or trials. Aline McMahon is especially good as the self sacrificing friend who owns the boarding house, gives out free food at the diner, raises Tom's daughter and promotes him as a hero. Also with Edwin Maxwell (corporate boss), Douglas Dumbrille (his lawyer), Berton Churchill (banker), Charles Grapewin (Pa at the dinner), Ward Bond (uncredited cop), and Milton Kibbee. Leonard Maltin gives a brief intro to the 71 min. pre-code Depression era First National release. The next year Barthelmess and Barrat were both in MASSACRE (PV#32) and Wellman directed THE PRESIDENT VANISHES (PV #35).

HOUSE OF MYSTERY (SW, 34) D William Nigh, S Albert De Mond, P Paul Malvern
In this 62 min. early Monogram feature, a group of people expecting money for backing an expedition to India cursed (by "Kay - Lie") have to stay in a mansion owned by the wheelchair-bound Prendergast (Clay Clement). His former temple dancer servant/lover Chandra lurks around and we know from the opening flashback that he's an arrogant, monkey-killing thief. There are three (!) gorillas in this nutty comedy mystery: a stuffed one, a man (George, later "Gabby," Hayes) in a suit and a "real" one. A trio of plainclothes cops show up after a woman is strangled "deader than prohibition." Radio comic Ed Lowry is top billed as an insurance salesman with Verna Hillie (also in some John Wayne westerns) as the pretty blonde nurse. Also with Brandon Hurst as a priest, John Sheehan, Liya Joyzelle and director Irving Bacon. Nigh later directed Karloff in THE APE and MR WONG movies.

IN THE WAKE OF THE BOUNTY (32) D/S Charles Chauvel

This rare early Australian movie is a very strange mixture of historical reenactments, documentary footage and exploitation. Titles explain that "British soldiers signed a sinister pact with a pagan race." A blind fiddler (based on an actual person) in a pub relates on/off flashbacks about what happened when Fletcher Christian (Errol Flynn in his first role) and the men of The Bounty defied Captain Bligh (Mayne Lynton) at The Pitcairn Islands (Tahiti). There's a nicely shot sequence of topless and naked native beauties frolicking by a waterfall. Sailors are then seen carrying women off. After the mutiny Christian worries that "the future holds the most awful adventure of all - worse than the galley." A long narrated part shows what the islands are like "now." Actual descendants ("a strange race of half castes") are seen preparing food, making crafts and obediently lining up in their western clothes for church services. The final segment has actors as parents praying for their dying baby because there are no ships close enough to help. The cast includes John Warwick (later in HORRORS OF THE BLACK MUSEUM) as a midshipman, Patricia Penman as Christian's native woman, and future Aussie star Chips Rafferty, later in the '62 Brando MUTINY... Even though Flynn became a major star, this 66 min. feature was never released in America. Louis Mayer and MGM bought it and used footage from it for two MGM shorts to help promote their big fictional MUTINY ON THE BOUNTY (35) starring Clark Gable. This was taped off of Australian TV. The same indy company and director also made UNCIVILIZED (36), with blackface Australians as Aborigines.

[Click for J through N reviews](#)

THIRTIES (1931-1940) J-N
All reviews by Michael J. Weldon

(JOAN LOWELL) ADVENTURE GIRL (34) D Herman Raymaker, S Ferrin Frazier.

Titles tell us that this "incredible, lurid and exciting" film is a reenactment of what Lowell actually experienced on a sailing trip from Manhattan to Guatemala with her 76 year old explorer father. The whole movie is silent with her narration. The no bra female "sailor, navigator, skipper and cook" saves ex-marine Bill (Bill Sawyer) from drowning during a storm, then on land, a mongoose (not found in Central America) saves her from a "fer-de-lance" snake. Leaving dad, the dog and the other guy on board, Joan and Bill head for the ruins of an ancient city hoping for some easy riches. After a cat fight with the "Mayan Princess" she's condemned to be burned alive in public for defiling a sacred idol. Everyone in the entire large town chases after her. The stars escape, then nearly die when a gasoline fire they started surrounds their raft. It's 100 % bullshit but you can bet that most 30s viewers accepted it as fact. Some people would today. The star was aka Helen Trask, who had acted in several mid 20s silents. The locals are shown as "hoodoo" pagans, when in fact the whole country had been Catholic for a very long time. The government of Guatemala (then run by one of the harshest dictators in the world) is thanked for it's co-operation. Cinematographer Harry Squire went on to shoot 50s Cinerama movies. The Van Beuren Production (for RKO) has been on TCM.

JUNGLE BRIDE (Sinister, 33) D Harry O. Hoyt, Albert Kelly, S Leah Baird, P I. E. Chadwick

Four shipwreck survivors discover some supplies and soon have a pretty nice cabin on an uninhabited island off the coast of Africa. Blonde Doris (Anita Page) thinks Gordon (handsome Charles Starrett, from MASK OF FU MANCHU) committed a murder that her brother was blamed for. Her reporter boyfriend Franklin (Kenneth Thompson) intends to hand Gordon over to the authorities to face the chair. Gordon's likable card trick playing buddy Eddie (Eddie Borden, who played Moon Mullins in the 20's) helps convince Doris that Gordon (who sings) is innocent and they fall in love. With two comedy relief chimps, a pre code glimpse of Page's breast, and an exploding model ship. The sinking cruise ship footage is from a (sped up) silent film and looks a lot more expensive than the rest of this 63 min. Monogram feature. The print is very good. Hoyt had directed THE LOST WORLD (26).

KING OF THE JUNGLE (33) D/S Max Marcin, D Bruce Humberstone, S Philip Wylie, Fred Niblo Jr.

In Paramount's answer to Tarzan, the Lion Man (Buster Crabbe) wears a very short and tight leopard skin loincloth and growls like a lion. Natives working for a cattleman (Douglass Dumbrille) steal his lion cub friends and shoot his substitute lion mother so he frees the cattle. Soon he's captured in a pit, bought by a promoter (Sidney Toler) who names him Kaspas, and taken to San Francisco. Cops chase the "naked lunatic" in Lincoln Park but Ann (Frances Dee), a teacher, helps him when he shows up in her house drinking from the fish bowl. She plays Chopstix for him, teaches him English and they fall in love. A big fire at the circus causes an incredible destructive stampede by elephants who turn over a double deck bus. Crabbe playfully wrestles with real lions and lions battle with a steer and a tiger. The animal footage is all very good and was all new, unlike the stock footage used in most MGM Tarzans. Also with Irving Pichel as the circus owner, Nydia Westman as Ann's best friend, Warner Richmond as a circus worker whose arm is torn off, Sam Baker as Gwana, Robert Barrat, and Patricia Farley. It was the first star role for Crabbe, who went on to the TARZAN THE FEARLESS serial (33) and other jungle movies. Three Stooges producer Jules White was the assistant director. Wylie wrote MURDERS IN THE ZOO (also shot by cinematographer Ernest Haller) and ISLAND OF LOST SOULS the same year. Humberstone later directed

50s Tarzan movies. I first saw this on TV as a kid and was really impressed by the elephants. The sound was bad on the rare print I saw recently.

LEGONG, DANCE OF THE VIRGINS (Foothill, 35) D Henri De La Falaise

This interesting exotic obscurity made in Bali stars an "all native cast." It's silent with title cards and a musical score. A pretty native girl loves a guy who plays in the local band, but he falls for her sister, so she eventually leaps to her death. The minimal plot and some of the narration is probably colonial nonsense, but the clothes and large scale parades are breath taking. Men dance in elaborate monster masks and costumes, "shake with frenzy," then pretend to kill themselves with daggers. With cock fights, a cremation ceremony and a brief bit of exploitable nude bathing. LEGONG followed the similar BALINESE LOVE (31) and ISLE OF PARADISE, VIRGINS OF BALI, and GOONA GOONA (all 32). The print (from Thunderbird Films) is too dark. A depressing recent TV documentary showed that Bali is now far from the paradise it was when these images were captured.

MASSACRE (Cape Copy, 34) D Alan Crosland, S Ralph Black, Sheridan Gibney

This extraordinary First National release must be the only pre - 60's feature to take a serious look at the horrible condition of modern day American Indians. Chief Thunderhorse (Richard Barthelmess), a cynical wild west rodeo star with a long hair wig, phoney broken English, and a blonde society girlfriend, returns to the reservation to see his dying father. He uncovers a plot by Federal administrators to rip off tribal funds. During his father's funeral, his 15 year old sister is whipped and raped by the brutal Indian sheriff (Charles Middleton, who actually was part Indian). The other lying corrupt authority figures are Dudley Digges (who calls the whistle blower a Bolshevik), Arthur Hohl as a doctor, and Sidney Toler as an undertaker. The enlightened hero eventually gets violent, falls for an Indian secretary (Ann Dvorak) who always knew what was going on and takes the scandal to a headline making Senate hearing. As insightful and believable as most of this is, the message is pretty much ruined by the fact that the faithful black servant (Clarence Muse) is ridiculed, called a woman's name, kicked and exploited by huckster documentary filmmakers. I guess fair treatment for two minorities at once was too much to ask. This is what you get when Hollywood teamed the writer of I AM A FUGITIVE FROM A CHAIN GANG (Gibney) with the director of THE JAZZ SINGER! Also with Douglass Dumbrille, Claire Dodd, Tully Marshall, William V. Mong and Iron Eyes Cody. The little known MASSACRE inspired David Friedman's JOHNNY FIRECLOUD (PV #10) and probably the BILLY JACK movies. 66 (!) years later, reservations (and Hollywood) still have many of the same problems.

MEN MUST FIGHT (33) D Edgar Selwyn, S S.K. Lauren, C. Gardner Sullivan

During WWI nurse Laura (Diana Wynyard) falls for romantic young pilot Jeff (Robert Young) but he's soon shot down. She then marries more business like pilot Ned Seward (Lewis Stone) who back home in America rises to become the very wealthy Secretary of State. His job doesn't stop Laura from being a feminist anti-war speaker though. When she gives a speech broadcast on television ("War must stop or we'll stop making men for you!") angry pool playing viewers smash the TV (a first?) then lead a (FRANKENSTEIN style) mob as they storm the Seward's Manhattan mansion. When war breaks out, son Robert (Phillips Holmes), a pacifist chemist, refuses any part, humiliating his father who decides to angrily tell him that his real father died fighting. Robert's fiance Peggy (Ruth Selwyn, the director's wife) even dumps him. This prophetic MGM feature takes place in the future (1940s) where dirigibles and picture phones are common. It even shows German and Japanese armies. During mass air raids, a bridge and tall building (the Brooklyn Bridge and The Empire State Building) are completely destroyed! They're obvious models but it's still shocking to see in a movie this old. Robert

comes to his senses, marries and becomes a flyer - so it's not really a pacifist movie after all. Also with May Robson as the grandmother, Hedda Hopper as Peggy's mother, Robert Greig (butler), and Luis Alberni (cook). Holmes died while in the service in 1942, during an air collision in Canada. 1933, by the way, was the year that *The Shapes Of Things To Come* by H.G. Wells was published. This has been on TNT.

THE MIRACLE MAN (32) D Norman Z. McLeod, S Waldemar Young, Samuel Hoffenstein

In Paramount's remake of their 1919 hit, Doc (Chester Morris) leads a group of con artists in San Francisco: Helen (Sylvia Sydney), the gnarled fake cripple Frog (John Wray), and sarcastic pickpocket Harry (Ned Sparks). Before the story really gets going, Doc nearly brutally kills the dark skinned Italian Chinatown merchant/crook Nikko (Boris Karloff) for looking through a keyhole at Helen. They then go to a small town planning to get rich from the "rubes and boobs" who believe in the healing powers of the old "Patriarch" (Broadway actor Hobart Bosworth). The scene of The Frog pretending to be healed was copied exactly from the original with Lon Chaney and was also copied (by James Cagney) in *THE MAN WITH A THOUSAND FACES*. It's basically a tale of faith, and eventually, even the most hardened criminals become law abiding believers. The trouble is, the characters are much more fun to watch when they're still hateful cynics. With Virginia Bruce as a crippled woman who is really cured, and Irving Pichel as the atheist father of a crippled little boy.

MISTRESS OF ATLANTIS (32) D George Wilhelm Pabst, S Ladislaus Vajda, Hermann Oberlaender, P Seymour Nebenzahl

(*L'ATLANTIDE*) At a French Foreign Legion post de Saint-Avit (Gibb McLaughlin) tells how he came to kill Capt. Merchange (John Stuart) in flashbacks. During a camel caravan a mysterious masked Arab leads the hero to the underground lost caverns and tunnels of Atlantis, ruled by the "magnificent beautiful goddess" Queen Antinea (Brigitte METROPOLIS Helm). She plays chess, consults a black fortune teller, has a pet leopard and mesmerizes lovesick men who become delirious smoking "keef." A laughing (gay?) French servant tells a flashback inside the flashback about Antinea's mother, a blonde can-can dancer. Eventually Saint-Avit escapes with the guidance of a servant woman (black Moroccan Florelle Tela Tscha). *MISTRESS* is slow moving but features some wonderful close-ups, impressive sweeping camera work, and a giant stone Antinea head. This is the 87 min. English language version (a 39 roadshow release in America without credits). German and French versions also starred Helm but had different support players. All were filmed in Morocco and Berlin. It was remade as *SIREN OF ATLANTIS* (47) and *JOURNEY BENEATH THE DESERT* (61). Pabst is known for his classics *PANDORA'S BOX* (29) and *THE THREEPENNY OPERA* (31). Stuart was later in *BLOOD OF THE VAMPIRE* (58) and *VILLAGE OF THE DAMNED* (61).

MURDER BY THE CLOCK (Fang, 31) D Edward Sloman, S Henry Myers

The conniving blonde Laura (Lilyan Tashman) tries to convince her wealthy mother-in-law's strong idiot son Philip (Irving Pichel) and/or her sculptor lover (Lester Vail) to kill her drunken husband Herbert (Walter McGrail). Then she tries to seduce the tough police detective (William "Stage" Boyd) who is determined to solve a series of murders. Meanwhile old Mrs. Endicott (Blanche Frederici from *THE CAT CREEPS*) is afraid of being buried alive, so has a loud horn installed in the huge family tomb in the private graveyard (connected to the mansion by a secret passage). Karl Struss was the cinematographer of this impressive looking, complicated Paramount feature (based on a play). Also with Martha Mattox (from *THE CAT AND THE CANARY*, *THE MONSTER WALKS...*) as the old maid, Regis Toomey as a comic relief cop and Sally O'Neil as a young Irish maid. Of the main stars, Boyd, a former NYC gang member and bootlegger, went to minor studios

and serials (THE LOST CITY) after a scandal in 33 (concerning gambling and white slavery!). He and Tashman (also in THE CAT CREEPS) both died in 35. Pichel (also in DRACULA'S DAUGHTER) worked as a director (MOST DANGEROUS GAME, DESTINATION MOON...) before being blacklisted in the 50s.

MURDER IN THE MUSEUM (Sinister, 34) D Melville Shyer, S F. B. Crosswhite, P Willis Kent

The museum of the title is a small main street freak show, in the P. T. Barnum tradition. It's run by the magician Professor Mysto (Henry B. Walthall in one of his last roles). When a city councilman who had been "shooting his mouth off about dope peddling" is assassinated there, his niece (Phyllis Barrington) and a reporter (John Harron) both investigate. In one scene, they go upstairs and drill a hole in the floor to spy on the museum below. Attractions (all suspects) include a "living" woman's head, an armless artist, a Mexican knife thrower, "kootchie" dancer Fatima, a gypsy, and Bozo the cannibal. "Elvo, The Sheep Headed Cannibal" growls but is kept hidden in a box that viewers had to look down into. This was when fake cannibal attractions were common (see the Our Gang KID FROM BORNEO short). Patrons lured in by a barker also are offered stereo views (they would have been nudes) and a Punch And Judy puppet show. The awkward Progressive roadshow feature was re-released (as FIVE DEADLY VICES) in the late 30's with footage of strippers added.

NANCY STEEL IS MISSING! (37) D George Marshall, S Hal Long, Gene Fowler, P Nunnally Johnson

Victor McLaglen, often cast as gung-ho soldiers, plays Dannie, a brawling, brooding vet who hates war and millionaire munitions manufacturer Steel (Walter Connolly). He goes to work for him as a waiter, kidnaps his baby daughter Sheila for ransom, then is sent to prison for an unrelated assault charge. While there, a Cockney inmate (Carradine) starts a riot and goes out of his way to make life hell for him. He also talks too much to his wily cellmate Prof. Sturm (Peter Lorre). A black inmate leads the others in singing the national anthem. Dannie yells "Suckers! Ha! Ha! Ha!" When released 20 years later, he collects Sheila (June Lang) who had grown up with caring foster parents (Jane Darwell and Granville Bates) claiming to be her father. He even goes back to work for the grieving Steele (as a gardener) and lives on his property with his devoted "daughter." Then the Prof. complicates matters by showing up with a scheme to collect a reward. With Robert Kent, Kane Richmond and Mary Gordon. This odd movie makes the rich arms dealer much more sympathetic than the poor war hater, but it managed to break the production code which banned kidnappers on screen (it was just after the Lindberg case conviction). Original director Otto Preminger quit during production. THE WHISTLE (21), starring William S. Hart, had a similar script.

NATION AFLAME (Silvermine, 37) D Victor Halperin, S Oliver Drake, Rex Hale, P Edward Halperin

Adams (Harry Holman), a jovial fat ex mayor who quotes P. T. Barnum, is run out of town for conning locals. Frank Sandino aka Sands (Noel Madison) convinces him to form The Avenging Angels, a secret society of night riders who boycott "foreign vultures." Eager members pay \$25 each for their initiation and black robes and hoods. The leaders also make big money on the side by renting members as strike breakers. Soon a woman's auxiliary and a youth division are formed. Adams becomes Governor, taking orders from the womanizing power mad speech making "Archangel" Sandino. Mona (Lila Lee), a young members

disapproving wife, is forced to join. The ex DA boyfriend (Douglas Walton) of Adams daughter Winnie (Norma Trelvar from THE UNHOLY THREE) investigates when a crusading newspaper editor is whipped to death. There's also a "love nest orgy" sex scandal and an assassination. Several other movies about the (thinly disguised) KKK completely ignored blacks, but this one goes a step further by blaming American hate groups - on a foreigner! The credits proudly proclaim that it was based on a story by Thomas Dixon, "author of BIRTH OF A NATION" - ! With Lee Phelps, Snub Pollard, and C. Montague Shaw. Madison (aka Noel Mason) was in COCAINE FIENDS and also directed. He was the half brother of James Mason. This is the best movie by The Halperins (WHITE ZOMBIE) I've seen. Writer Drake ended his career directing the rape western RIDE A WILD STUD (69) in Vegas. The print of this Treasure Pictures release has some jumps.

NIGHT LIFE OF THE GODS (35) D Lowell Sherman, S Barry Trivers, P Carl Laemmle Jr.

An extremely rare and forgotten Universal fantasy comedy, this was based on a novel by Thorne Smith (as were the popular TOPPER films). He hated it and legally had it suppressed. Hunter Hawky (a deadpan Alan Mowbray), is an eccentric rich scientist who invents a ring with a ray that turns people into statues. After he uses it on his boring relatives in upstate New York, he goes to the Metropolitan Museum of Art and tries it on statues of ancient gods. Soon eight revived gods including Apollo (Ray Bernard aka Crash Corrigan), Diana (Irene Ware from THE RAVEN) and Bacchus (George Hassell) are loose in Manhattan. The human to stone FX (by John Fulton) are excellent. The story starts like a sophisticated madcap comedy with lots of insults and sarcasm and switches to slapstick as Neptune (Robert Warwick from DR. X) starts a fish fight. Hawky also gets drunk and meets a leprechaun with a very foreword daughter (Florine McKinney) who claims to be 900 years old. Also with Peggy Shannon as the adoring niece, Douglas Fowley as her boyfriend, Gilbert Emery (from DRACULA'S DAUGHTER) as the butler and William "Stage" Boyd as a detective. The director (who had been a silent actor) died the same year it was produced (in 34).

NIGHT WORLD (32) D Hobart Henley, S Richard Schayer, P Carl Laemmle

It's amazing how much entertainment used to be packed into some brief "minor" Hollywood "B"s. This multi character Universal drama, set in Happy's nightclub on 53rd St. in the winter, plays like a Robert Altman movie. Even the bit parts are memorable. Michael Rand (Lew Ayrers), a drunk thanks to a family scandal, meets and falls for sympathetic chorus girl Ruth (Mae Clark). Club owner Happy McDonald (Boris Karloff) is a charming but violent womanizer with mob ties who says "Never give a sucker an even break." His wife (Dorothy Revier) is having an affair with the show director (Russell Hopton) and he won't let the "philosophizer" doorman (Clarence Muse) off work to visit his wife who is dying in a hospital. Michael's selfish bitch mother (Hedda Hopper) admits that she murdered his father. George Raft is a tough gambler who wants Ruth, Jack LaRue is a hopped up killer, and a gay character manages to plug FRANKENSTEIN. Sexy dance numbers (choreographed by Busby Berkeley) concentrate on legs. The intro shows Times Square neon and marquees and actual NYC speakeasies. The score is by Alfred Newman. Also with Robert Emmett O'Connor (cop), Harry Woods (gang leader), Bert Roach (big comic drunk), and Louise Beavers. Originally 70 mins. long, it was cut to only 58 mins. before release. Clark, who had just been in FRANKENSTEIN with Karloff, is so good here that you have to wonder why she ended up in serials. Schayer also wrote TRADER HORN (31) and THE MUMMY (32).

[Click for O through Si reviews](#)

THIRTIES (1931-1940) O-SI **All reviews by Michael J. Weldon**

ONE FRIGHTENED NIGHT (Sinister, 35) D Christy Cabanne, S Wellyn Totman, P Nat Levine

Mascot, known for its serials, made this better than average 66 min. haunted house movie. Cranky but clever old Jasper Whyte (Charles Grapewin, the uncle in THE WIZARD OF OZ) offers a million each to relatives summoned to his Boston mansion, but two women claiming to be his lost granddaughter Doris show up. The real Doris (Mary Carlisle, later in DEAD MEN WALK) arrives with vaudeville magician Luvalle The Great (Wallace Ford), but teams up with Tom (Regis Toomey). A caped figure in a horror mask lurks, characters die, and one room is filled with mummies, skulls and heads. The impressive cast also includes Rafaela Ottiano (later in DEVIL DOLL) as Elvira the maid, Lucien Littlefield (THE CAT AND THE CANARY), as the doctor, Clarence H. Wilson (A SHRIEK IN THE NIGHT) as the lawyer, Arthur Hohl (ISLAND OF LOST SOULS), Fred Kelsey (in everything from THE LAST WARNING to MESA OF LOST WOMEN) as the big sheriff, Adrian Morris (MAD LOVE) as his dumb deputy, and future gossip columnist Hedda Hopper (DRACULA'S DAUGHTER). The atmospheric opening credits are great and I love the Mascot logo with a tiger sitting on the world. Future director Joseph H. Lewis was the editor. Cabanne also made THE MUMMY'S HAND and SCARED TO DEATH.

THE PASSING OF THE THIRD FLOOR BACK (Sinister, 35) D Berthold Viertel, S Michael Hogan, Alma Reville

A nameless, softspoken immaculate "wanderer" (Conrad Veidt) moves into the worst room of a London boarding house. His words and presence calm various unhappy or pretentious and hateful tenants and give their lives new meaning. But the lecherous wealthy Wright (Frank Cellier) has the opposite effect. The excellent allegorical feature takes place partially on a steamer cruise. It ends with a murder during a thunder storm. Rene Ray is the naive frightened young orphan servant who asks "What are we living for?" She's called a "clumsy slut little prison rat" by Sara Allgood. Blonde Anna Lee plans to marry Wright to clear her parents' debts although she loves a man (Jack Livesey) who says "I've been a complete spineless lunatic." My favorite character is the sarcastic spinster played by Beatrix Lehmann. The Gaumont production was based on a novel by J. K. Jerome, first filmed in 1918. It was praised by the clergy when released. Reville was Mrs Alfred Hitchcock. Viertel, from Vienna, had directed in Germany. Lee was in THE MAN WHO LIVED AGAIN (36) with Karloff. She, Veidt and Allgood were soon all working in Hollywood, where he was in eight features before his death.

PILOT X (Sinister, 37) D Elmer Clifton, S Bernard McConville, P Franchon Royer (DEATH IN THE AIR, MYSTERIOUS BOMBARDIER) Headlines announce that a series of small planes have been shot down, killing the pilots. Aircraft manufacturer Goering (Henry Hall) invites five WWI vet pilot hero suspects from various countries to his mansion. He puts test pilot Lt. Blackwood (star John Carroll) in charge of them and Dr. Norris (John Elliott) hides in a secret room using hi tech surveillance equipment. The mysterious "bloodthirsty winged demon" kills off more pilots in bi-plane action scenes. Meanwhile the life of Helen (the very pretty Lona Andre) who is "practically engaged" to the son (Leon Ames) of Goering (but is falling for Blackwood), is in peril. One surprising scene has a war vet freaking out and crying over the war time deaths he caused. Clifton directed ASSASSIN OF YOUTH the same year. Independent producer Royer, a former actress, later was head of the Catholic Film Commission. Originally from Puritan Pictures, this was re-released several times.

POSTAL INSPECTOR (Sinister, 36) D Otto Brower, S Horace McCoy

While Warners were making patriotic G-man movies, Universal made one with a post office agent hero. It includes romance, music, comedy and a natural disaster (a flooded city), and manages to promote the National Guard and The Red Cross too, all in 58 mins. After FDR (a sound-a-like) is put on the D. C. headquarters speaker phone, inspector Bill Davis (Ricardo Cortez) is sent to a west coast town. His brother (Michael Loring) falls for singer Connie Larrimore (blonde Patricia Ellis), whose publicity minded manager is Gregory Benez (Bela Lugosi). Benez, who also owns the classy nightclub she's appearing in, owes money to the mob. All three male leads want Connie, who sings in a plane, in a shower, in the club and on the radio. Comic relief is provided by various wacky inventions and mail fraud scams. Bill declares "We make them keep their promises or we put them out of business." An unbilled Hattie McDaniel plays Connie's maid Ebby. She gets scared on a plane, sings and dances to a rhumba song and says "Yasum." During the flood rescue segment (actual news footage is used) a scene was inserted of a black man rescuing a chicken. One whole sequence was very oddly and badly redubbed and the print has some jumps. Cortez (aka Jacob Kranzt) had been a silent star but was about to be reduced to roles in Charlie Chan and Mr. Moto movies. This was Lugosi's last feature (he followed it with two serials) until SON OF FRANKENSTEIN (39).

THE PRESIDENT VANISHES (34) D William Wellman, S Carey Wilson, Cedric Worth, P Walter Wanger

(STRANGE CONSPIRACY) As war breaks out in Europe, a top lobbyist (Sidney Blackmer), an arms dealer, a banker, a publisher, an oil man, and a judge plot to force American involvement. His sharp tongued Washington wife hostess (Rosalind Russell, excellent in her first role) tells them off and the scene dissolves into a clip of vultures. In order to avoid or delay war, President Stanley (Arthur Byron) fakes his own kidnapping. His secretary of war (Edward Arnold) is put in charge of investigating what happened. Meanwhile suspect Lincoln Lee (Edward Ellis) and his saluting Brown Shirt followers smash windows and beat anti-war protesters. A simple grocery delivery man (Andy Devine) has a pivotal role and secret service man Chick (Paul Kelly) loves White House secretary Alma (Peggy Conklin) who is being blackmailed. With Osgood (father of Anthony) Perkins as the President's secretary, Janet Beecher as his first lady, J. Carrol Naish as an anti-war speaker, and Charley Grapewin. The Paramount release was based on a novel by Rex Stout, creator of Nero Wolf. The excellent montage FX are by avant garde Russian director Slavko Vorkapich. Independent producer Wanger had backed GABRIEL OVER THE WHITE HOUSE (PV #19), and years later - INVASION OF THE BODY SNATCHERS! The rare print has sound and jump problems.

RIDERS OF THE WHISTLING SKULL (Sinister, 37) D Mack V. Wright, S Oliver Drake, John Rathmell, P Nat Levine

Stoney (Robert Livingston), Tucson (Ray "Crash" Corrigan) and the older comic relief Lullaby (Max Terhune with his ventriloquist dummy Elmer) help some archeologists (in pith helmets) on an expedition to a lost city in this "Three Mesquiteers" western. There's a cool looking giant skull mountain, murders, an avalanche, a mummy and a secret Indian cult, along with the usual Republic studio chases, shootouts and impressive stunts. Real Indians (including Chief Thunder Cloud and Iron Eyes Cody) were cast, but they're called "ignorant dirty savages" by one character and whip, torture and brand victims (offscreen). Mary Russell co-stars with Roger Williams, C. Montague Shaw, and Yakima Canutt. John Wayne later took over the Stoney role for more Mesquiteer movies. Livingston ended his career in three Al Adamson movies. Corrigan, who often played gorillas, ended his as IT! THE TERROR FROM BEYOND SPACE (58).

SAILING ALONG (Englewood, 36) D/S Sonnie Hale, P Michael Balcon

Kay (Jessie Matthews) is a brash, uncultured tomboy orphan who was raised on a barge. A millionaire (Roland Young) hears her singing, takes her to London and sponsors her stage career. Kay sings and dances with a handsome married

producer (Jack Whiting) while the jealous guy she grew up with (Barry MacKay) makes time with the producer's wife. The most interesting characters though are an eccentric modern painter (Alastair Sim from A CHRISTMAS CAROL) and a crude American PR man (Noel Madison from COCAINE FIENDS and NATION IN FLAME). The sappy Gaumont class humor musical (with good character actors) was the last of several starring Matthews and directed by her actor husband.

THE SAVAGE GIRL (Sinister, 32) D Harry L. Fraser, S N. Brewster Morse, P John Freuler Amos

Stitch (Harry F. Myers from Chaplin's CITY LIGHTS), a rich eccentric comic drunk, wants a private zoo, so he hires Jim (Brit Walter Byron, also in THE MUMMY) who lectures on Africa to lead a safari. Stitch brings along a New York taxi and its driver (Floyd Shackleford) and rides through the jungle while Oscar from Harlem (Ted Adams) carries heavy things on foot and says "yas boss." A cute underage looking white "goddess" in a leopard skin (almost 18 Rochelle Hudson from Oklahoma City), releases the captured animals, but is basically helpless and screams a lot. The German hunter (Adolph Milar) corners her, declaring that she's "beautiful, white, warm and smooth." Gentleman Jim falls for her but is tied to a stake by nearly naked natives with spears and bones through their noses. A man-in-a-suit gorilla (Charles Gemora) who talks to a chimp saves the day. The print of this 66 min. feature from Freuler Film Associates is jumpy and has no credits. It was reissued in 1938.

SCREAM IN THE NIGHT (35) D Fred Newmeyer, S Norman Springer. P Ray Kirkwood

In Singapore (it looks more like Cairo) police detective Jack Wilson (Lon Chaney Jr.) is after Johnny Fly (Manual Lopez), a suave thief with a pencil thin mustache who kills with a noose. He eventually arrests, then uses makeup to impersonate Butch (Chaney in makeup similar to his dad's in ROAD TO MANDALAY), the owner of a local saloon. Butch is a crude, hard drinking, scarred, tattooed, stooped knife throwing gambler with a big earring who is messing with Johnny's jealous French accented woman Mora (the Russian Zara Tazil). The nice handsome Lon talks to the bad ugly Lon thanks to decent split screen FX. Blonde Edith (Sheila Terry) has to be rescued, but first has a good fight with Mora. With John (brother of Thomas) Ince as her father, the Korean Phillip Ahn (later in BUCK ROGERS), as an other undercover cop, and Sam Baker (from THE LOST CITY) as Butch's black bartender. The sound is mediocre and there is no music. The short lived Commodore Pictures gave Chaney his first star roles in this 56 mins. feature and in THE SHADOW OF SILK LENNOX the same year. This is the '43 Astor re-release version.

SECRETS OF CHINATOWN (Sinister, 32) D Fred Newmeyer, S Guy Morton, P Kenneth J. Bishop

Hooded members of The Order Of The Black Robe hold deadly satanic ceremonies in the basement of The Peking Chop Suey restaurant. Blonde Zenobia (Lucille Brown) is the reluctant white priestess of the heathen Asian killers. She sobs "My soul is gone" to Robert Rand (star Nick Stuart) who falls for her, attempts a rescue and is whipped. An opium smuggler (James Flavin) offers to go undercover and a detective named Dawn (Raymond Lawrence) wears near blackface makeup. The yogi is an old white man and some Asians are played by Caucasians. The cops look and sound British and the setting is Seattle and Vancouver Island. The nearly incoherent 63 min. exploitation rarity was shot in Victoria, British Columbia and is the earliest Canadian film I've seen. The director had done Harold Lloyd's famous SAFETY LAST. The print has some bad jumps.

SECRETS OF THE FRENCH POLICE (32) D Edward Sutherland, S Samuel Ornitz, Robert Tasker

Paris police detective Francois St. Cyr (Frank Morgan) has a large modern police lab and many workers at his disposal, but relies mostly on his Sherlock Holmes type instincts and in one amusing scene disguises himself as an irate drunk. Wealthy villain General Moloff (Gregory Ratoff acting and sounding very much

like Bela Lugosi) has a mad lab in his castle. He has orphaned Russian flower girl Eugenie Doraine (the striking Danish Gwili Andre) kidnapped, hypnotises her and teaches her to impersonate the missing heiress Anastasia, in order to obtain a vast fortune in frozen Russian assets (Note: this fortune is still in European banks). St. Cyr orders Eugenie's friendly pickpocket thief boyfriend Leon (John Warburton) to break in past the Chinese guards and gather evidence. Moloff uses a projected film of a charging car to cause crashes (an idea first used in *THE MONSTER* with Lon Chaney) and drains the blood from some victims and displays them as statues. St. Cyr discovers skin under the plaster surface of a reclining nude. Also with Arnold Korff (from *BLACK MOON*) as a Russian count, and Rochelle Hudson as a police agent. The RKO feature looks impressive (it uses sets and costumes from *THE MOST DANGEROUS GAME*) and it's fun to see Morgan (*THE WIZARD OF OZ*) in a lead role, but at only 59 mins., *SECRETS* seems to have been cut before the release. David O. Selznick was the executive producer and the music is by Max Steiner. Ornitz later was one of the blacklisted Hollywood Ten. Sutherland directed *MURDERS IN THE ZOO* the same year and Tasker wrote *DR. X*. This has been on TCM.

THE SHADOW STRIKES (Foothill, 37) D Lynn Shores, S Al Martin, Max and Arthur Alexander

Amateur criminologist Lamont Cranston (the soft spoken silent movie star Rod LaRocque) is also the mysterious Shadow in this very creaky minimal one hour feature (with no music). The plot involves a lawyer who is shot while making out a will and gangsters with a nightclub. I liked the "hidden" microphone attached to an awkward long wire. Cranston's assistant is his British chauffeur/servant. With Lynn Anders and James Blakely. It was produced by Colony (run by brothers, the nephews of Carl Laemmle) and released by Grand National. *INTERNATIONAL CRIME* (38) was a sequel. The popular radio character returned in *THE SHADOW* (40), a Columbia serial, three Monogram movies (in 46), *THE INVISIBLE AVENGER* (58), and *THE SHADOW* (94).

SHE SHALL HAVE MUSIC (Englewood, 35) D Leslie Hiscott, S Paul England, H. Fowler Mear, Arthur McCrae, P Julius Hagan

A mystery man tries to sabotage a headline making radio musical program, to be broadcast live worldwide from a cruise ship. But first we see stage shows presented in various European cities. The romantic leads are blonde American singer dancer June Clyde and a stuck up rich Brit crooner (Gwen Farrar) who doesn't like "jazz." Jack Hylton and His Boys co-star with various singers and dancers. Starting with the Busby Berkeley style intro, many parts copy earlier films from the colonies: a television invention (*INTERNATIONAL HOUSE*), people falling out of a crowded room on a boat (*MONKEY BUSINESS*) and two black guys dancing in unison (Duke Ellington's *BLACK AND TAN*). Diane Ross does a cool Cab Calloway style song and there's even a Jimmy Durante imitation. For a country so close to WWII, there are a lot of German elements: a beer garden show, a romantic trip to Vienna, and comic waiter musicians. The rare musical is by the director of *SCROOGE* and *THE TRIUMPH OF SHERLOCK HOLMES*. It was produced by Twickenham and released in the USA by Imperial Dist. (*MURDER BY TELEVISION*). The tape also includes equally rare 30s holiday themed shorts starring Eddie Cantor and Judy Garland (she sings "Silent Night").

SILENT WITNESS (31) D Marcel Varnel + R.L. Hough, S Douglas Doty

In London, the naive Tony (Bramwell Fletcher later in *THE MUMMY*) strangles his blonde mistress (Greta Nissen) and confesses to his wealthy father Sir Howard (Lionel Atwill). When the police arrive Sir Howard takes the rap, leading to courtroom scenes. Alan Mowbray is the prosecutor and Herbert Mundin (*TARZAN*

ESCAPES) is the Cockney taxi driver witness. The plot shifts all over the place as major flashbacks reveal what actually happened. Atwill, before his string of horror movies, is excellent. Also with Weldon Heyburn as a cad with a thin mustache, Billy Bevan as a forger, Mary Forbes as Mrs. Austin, Helen Mack, and Montague Shaw. This was a hit Fox version of the Broadway play which Atwill had also starred in. The French Varnel made CHANDU THE MAGICIAN next.

SINISTER HANDS (Sinister, 32) D Armand L. Schaefer, S Oliver Drake, P Willis Kent Disgusted millionaire Mr. Lang (Phillips Smalley) complains about the “gigolos, hoodlums and fakirs” at the lavish tennis and pool parties and “see-ances” at the family mansion. His wife (Lillian West) financially supports fake Hindu swami Yomurda (Mischa Auer) and a mobster (Louis Natheaux) threatens to marry his blonde daughter Betty (Gertrude Messinger). After Lang is murdered in the dark, a police captain (star Jack Mulhall, also in many serials) and a comic relief Sgt. (Jimmy Burtis) arrive. With Crawford Kent (THE MISSING LINK, THE UNHOLY THREE...) as the judge, Phyllis Barrington, and Bess Flowers. The 65 min. feature is mostly talk after the set up. It was released by Kent, better known for exploitation classics like THE ROAD TO RUIN and THE PACE THAT KILLS. Auer repeated the same character (based on a “real” swami who was in the news at the time) in SUCKER MONEY (33). Schaefer directed 30s serials and produced many 50s Saturday morning TV westerns.

SINNERS IN PARADISE (Sinister, 38) P/D James Whale, S Lester Cole, Harold Buckley, Louis Stevens

A plane crashes on a remote island where the only inhabitants are James Taylor (John Boles), a disgraced doctor on the run and his faithful Asian servant Ping (Willie Fung from THE LOST HORIZON). Taylor seems arrogant and selfish, but falls for Ann (Madge Evans from TRANSATLANTIC TUNNEL), a nurse who was on her way to help with the war effort in Shanghai. Two rival munitions manufacturers scheme and kill, there's a blustery Senator (Gene Lockhart), and a spoiled rich lady (Charlotte Wynters). The most likable characters are wise cracking platinum Brooklyn blonde Iris (Marion Martin) and gangster Malone “The Torpedo” (Bruce Cabot from KING KONG). Also with Nana Bryant as a fortune teller, Milburn Stone, Donald Barry and Morgan Conway. The script exposes greed and hypocrisy, but there's plenty of food, the weather is fine and the ending is happy. The print of this 65 min. long Universal movie looks good but has several sound drop outs. Whales career was nearly over and writer Cole later became one of The Hollywood Ten, which I guess makes this a Commie movie.

SIX HOURS TO LIVE (32) D William Dieterle, S Bradley King

Paul Onslow (Warner Baxter) represents his country Sylvaria at an important international trade conference in Vienna. He receives death threats because of his lone holdout vote on a critical issue and is strangled to death while staying at the home of blonde Baroness Valerie (Miriam Jordan). The odd cynical little Prof. Otto Bauer (George F. Marian) who just happens to also be visiting there (along with his latest invention) brings him back to life - for just six hours. The revived former atheist returns from his afterlife experience with extra senses. It's an interesting premise (based on the German Auf Wiedersehen) and this great looking “forgotten horror” takes some surprising turns. Onslow offers spiritual comfort to a desperate street walker (Irene Ware) and a widowed mother (Beryl Mercer) in a church. He makes sure that Karl (John Boles), his jilted romantic rival, gets together with Valerie. And he seeks revenge and destroys the machine. When Onslow has flashbacks then crashes his speeding car the scene is almost exactly like one in Fellini's brilliant SPIRITS OF THE DEAD Toby Dammit segment. The electric ray/glass case “mad lab” contraption is by Kenneth Strickfadden. When a cable breaks during the resurrection, Bauer's deaf and dumb servant (Dewey Robinson) acts as a human conductor (!) Also with John Davidson (Onslow's worried scarred assistant), Halliwell Hobbes (the Baron), and Edwin

Maxwell (police commissioner). A Les Hite jazz instrumental is heard in a club. The 72 min. Fox release was taped from a local Anaheim TV station. Cinematographer John F. Seitz later shot THE LOST WEEKEND (45), SUNSET BOULEVARD (50) and INVADERS FROM MARS (53)!

[Click for Sk through Z reviews](#)

THIRTIES (1931-1940) SK-Z
All reviews by Michael J. Weldon

SKY RACKET (Sinister, 37) D Sam Katzman, S Basil Dickey

Wealthy Marion (Joan Barclay) wants to back out of her marriage to a Count (Duncan Renaldo), so she and her maid (Hattie McDaniel) escape out of a window and steal a car. Marion then hides in small plane being used by undercover agent #17 Eric Lane (Herman Brix aka Bruce Bennett). They both become captives of villain Ben Arnold (Monte Blue) who has been knocking mail planes out of the sky to rob with a ray machine. Marion jokes and smiles through it all and Eric dukes it out with bad guys. During one fight, fists are thrown right at the camera. Nightclub scenes include a singing dancing comic who does a funny song called "That's News" and a medicine show spiel. Also with Henry Roquemore and Jack Mulhall. Katzman, famous as a producer, is credited with directing only five movies, all in '37 for Victory. The same top stars were also in his AMATEUR CROOK.

SLAVE SHIP (37) D Tay Garnett, S Sam Hellman, Gladys Lehman, Lamar Troth, P Daryl F. Zanuck

I first watched this 20th Century Fox movie on TV when I was a little kid sitting alone in front of the family TV set. It confused me and freaked me out more than any horror movie. The story was by William Faulkner, based on The Last Slaver by George S. King. In 1860 after the international slave trade had been banned, slave ship owner Jim Lovett (Warner Baxter) falls in love with Nancy (Elizabeth Allan from MARK OF THE VAMPIRE) in Norfolk, Virginia and decides to retire. His big hard drinking lug of a first mate partner Jack Thompson (Wallace Beery) refuses to quit the lucrative business though and with the help of eager cabin boy Swifty (Mickey Rooney) tricks Jim and Nancy onto the cursed ship as they head for Africa. Hundreds of slaves (men and women) are bought from the friendly Portuguese Janela (Joseph Schildkraut), then are crowded into the dark hole of the ship where crewmen whip them and throw slop at them. When Lovett manages to steer the ship near the military base on St. Helens, Thompson has all of the helpless slaves thrown overboard. Each chained body pulls the next one down into the shark filled ocean. I don't think any movie before AMISTAD (97) or MIDDLE PASSAGE (02) showed this kind of horrifying historical accuracy and we sure as hell didn't learn anything about it in school. SLAVE SHIP mixes reality with romance, sentimentality, action, singing (by big Jane Jones who punches another woman in the face), much comedy (including an Uncle Tom's Cabin joke) - and a happy ending! Lovett would have been played by Clark Gable but MGM wouldn't loan him out. The male leads were three of the most popular and lovable actors of the time. Rooney, who became Andy Hardy at MGM the same year, chases a little black kid in Africa, declaring "I found him. He's mine!" Beery brags about the slaves he's thrown overboard and of the time they ate black boys to survive. Also with Jane Darwell as Nancy's mother, and George Sanders, Miles Mander, Arthur Hohl, and Francis Ford as ship mates. Notable bit parts are by Lon Chaney Jr., Charles Middleton, Matthew "Stymie" Beard, and Billy Bevan. Only one of the hundreds of blacks playing slaves was credited. She (Anita Brown) was later in SONG OF THE SOUTH. Garnett had been a gag man for Hal Roach and Mack Sennett. Oscar winning cinematographer Ernest Palmer later shot THE WOMAN EATER (59). The score is by Alfred Newman. I'll bet his nephew Randy saw this movie on TV before he wrote "Sail Away." Note: Peter Lorre was originally set to play the Janela slaver role.

SOUP TO NUTS (30) D Benjamin Stoloff, S Rube Goldberg

(RUBE GOLDBERG'S SOUP TO NUTS) This is the only filmed appearance of the original Stooges with Shemp (the oldest Stooge, then 39). It's incredible to see

them doing many of the same gags they were still doing decades later. Top billed Ted Healy (then 44) works at a bankrupt Manhattan theatrical costume shop owned by the inventor Otto (Charles Winninger). Ted hangs out at the local firehouse and trades insults with the stooges and his gum chewing blonde girlfriend. Otto's niece falls for the son of the creditor and Otto goes to work as a waiter for a friend from the old country (both use some German words). A lot of surreal site gags involve other characters and the wonderful contraptions designed by famous cartoonist Goldberg (who appears briefly). This was during the depression (Healy sings a funny anti rich man song) and prohibition (the camera lingers on a bottle of booze). The stooges, who appear four times in the 65 min. Fox feature play firemen. They harmonize twice, slap each other, do routines while hanging on the side of a speeding fire truck and even fight a fire (remember IT'S A MAD MAD MAD MAD WORLD?). In one scene, Shemp explains "We ain't goin' to no fire. We're takin' some dames for a joy ride!" and yells to the driver to head for Coney Island. Larry stands still, demonstrating the elevator dance ("There's no steps to it!"). He and Harry (later Moe) still have normal haircuts. With Fred Sanborn, a silent movie style comic with cartoonish giant eyebrows and shoes as a mute fireman and a midget as a baby. Shemp stayed with the act, back doing vaudeville shows until 33, when he quit and was replaced by brother Curly (see above). I grew up watching Stooges shorts and playing Crazy Clock and Mouse Trap, three dimension board games inspired by Goldberg's cartoons.

THE SPIDER (31) D William Cameron Menzies, Kenneth MacKenna, S Barry Connors, Phillip Klein, P William Sistrom

This entire 65 min. Fox release, based on a play, takes place in a theater. With James Wong Howe as cinematographer and set designer Menzies working together, you know it looks great. If you want to see what a vintage live spook show looked like, this has an iron maiden, a decapitation, skull and crossbones, ghosts, a giant hand, and a tied up floating woman. During a show by magician Chartrand The Great (Edmund Lowe), the uncle of Beverly (Lois Moran) is shot and killed. The star's mind reading assistant (Howard Phillips), her long lost brother, is blamed. The title refers to a ring. The Swedish El Brendel (who was really Irish!), Kendall McComas (Breezy in Our Gang shorts) as his wise mouth son, and Ruth Donnelly are comic relief audience members. Cops include Purnell Pratt, Warren Hymer, and a young Ward Bond. With George E. Stone (doctor in the house), Jesse de Vorsa (theater owner), and unbilled black stage "slaves" who manage to fool the dumb cops. Menzies' next as director was the better known CHANDU THE MAGICIAN (32), also shot by Howe and starring Lowe.

START CHEERING (Scorched Earth, 38) D Albert S. Rogell, S Eugene Solow, Richard E. Wormser, P Nat Perrin

Major movie star Ted Crosly (Charles Starrett) quits Hollywood to attend Midland College. His manager (Walter Connolly) and his loud womanizing ex con idiot sidekick (Jimmy Durante, the real star) try to have him kicked out, but the corrupt dean (Raymond Walburn) wants to take advantage of his fame to boost football game attendance. Some schemes involve burlesque girls and booze. Meanwhile Ted falls for and sings with the dean's daughter (Joan Perry). Gertrude Niesen plays a co-ed who sings several times and Broderick Crawford is a tough football star. The Stooges do their point to the right routine during football practice and show up as firemen in a sorority house (run by Minerva Urecal). Shorty (Chaz Chase) eats cigarettes, lit matches, a cook book and a Cracker Jack box. Durante sings "The Strutaway" (his new dance craze) twice and befuddles radio star Professor Quiz. Also with Louis Prima (he doesn't sing) and Johnny Green and their orchestras and an all female band. The musical comedy is from

Columbia. The Stooges had also been in MEET THE BARON (33) with Durante. Starrett, a former football star and the hero of MASK OF FU MANCHU (32), was usually in westerns. Rogell also directed the Joe E. Brown drama PAINTED FACES (PV #34).

THEY DRIVE BY NIGHT (Sinister, 39) D Arthur Woods, S Paul Gengello
Shorty (Emlyn Williams) is released from prison then accused of another murder in this very British movie. It deals with non stop rain, lorry drivers, lorry girls, tiny roadside cafes and characters say cor, fags, mate, blimey, bloke, balmy and crackers. A dance hall girl (Anna Konstam) helps him hide out in an old abandoned house. Mr. Hoover (Ernest Thesiger) is an amateur psychologist who offers to help. He hangs out at the local palais, collects girly mags, and keeps a secret scrapbook. If you liked Thesiger in BRIDE OF FRANKENSTEIN and THE OLD DARK HOUSE, you'll want to see him in this too. Warner/ First National passed on releasing it in America and used the name for a George Raft movie in 1940. Williams (from Wales) was a well known actor, playwright and screenwriter. Woods (from Liverpool) was killed in action during WWII.

365 NIGHTS IN HOLLYWOOD (Englewood, 34) D George Marshall, S William Conselman, Henry Jones, P Sol M. Wurtzel
Curly blonde haired Alice from Peoria (Alice Faye) is conned by a "drama school for suckers" and ends up starring in a very cheap musical film. She also finds herself in a love triangle with the alcoholic "ex boy wonder" director (James Dunn) and a former movie star Clark Gable clone con man (John Bradford). Alice does a Harlow imitation and references are made to Temple, Garbo, Hepburn and DR. JEKYLL AND MR. HYDE. Grant Mitchell is the shameless crook behind the school and the movie. The most notable thing about this (once lost) Fox comedy for me was the acrobatic comedy team of Frank Mitchell and Jack Durant. They play ice delivery men who hit and knock over each other a lot, in a more believable and realistic way than The Three Stooges ever did. The print has some jumps.

TRANSATLANTIC TUNNEL (Englewood, 35) D Maurice Elvey, S Kurt Siodmak
Readers of Forry Ackerman's Famous Monsters all know about this epic sci fi drama, and that it was the remake of the German DER TUNNEL (33). Now the Gaumont British release print (THE TUNNEL) running 94 mins. is easy to find on tape. Engineer Richard McAlan (Richard Dix) neglects his family in London for many years while he realizes his dream project, a tunnel from England to America. He reluctantly agrees to do "cheap publicity" and is blamed when many die (offscreen) during dramatic undersea accidents. McAlan leaves his noble best friend (Leslie Banks) with his wife (Madge Evans), the daughter of the wealthy crippled industrialist backer (C. Aubrey Smith). Much time is spent on personal conflicts and love triangles, and a devious arms dealer plots to take over the project. With some impressive giant sets and miniatures, two way TV sets, a giant radial drill, a futuristic helicopter, and a marijuana reference. Two major prestige actors were guest stars. George Arliss as the prime minister makes a point of wanting to "unite our English speaking nations" and Walter Huston (not long after GABRIEL OVER THE WHITE HOUSE) is the U.S. president. It all ends with "God Save The King." Elvey also directed HIGH TREASON (30) and THE LODGER (32).

TWO GUN MAN FROM HARLEM (Discount, 38) D/S Richard C. Kahn
Herb Jeffries (a handsome popular singer with a great voice) stars as a cowboy framed for murder. He hitches (!) all the way to Harlem where he meets The

Deacon (also Jeffries), a killer gangster/ preacher in a nightclub. He returns to the range impersonating the Deacon and solves the murder. In this musical cowboy mystery, Jeffries sings a cowboy song and there's a vocal group (The Four Tones), a female singer and a dancing one man band in the club. The all star cast includes Mantan Moreland as his cook brother (he tells the story of Lot's wife), Spencer Williams Jr. as Butch, Marguerite Whitten as Sally and Matthew "Stymie" Beard (!) as her little brother. Jeffries and Williams were also both in *BRONZE BUCKAROO* (38) and *HARLEM RIDES THE RANGE* (39) both by the same director. The print is dark and jumpy.

VICTIMS OF PASSION (SW, 37) D S. Roy Luby, P Willis Kent
(*RACE SUICIDE, WHAT PRICE PASSION?*) After a dead manicurist is found in his apartment, Dr. Von Hertsen (Willy Castello) is bailed out of jail and put to work in an illegal office/clinic. A doctor who goes on about "quacks, racketeers, rascals and charlatans" convinces the DA to have "dicks" harass the clinic and organizes a sting operation. The doctor says "It's our duty to the race to protect these women from the results of their own follies." Many ironic plot twists, involving a horrible rich lady, her doomed secretary, blonde daughter, and philandering son, are jammed into the hour long roadshow movie. The payoff scene reveals a naked patient and a lot of time is taken up with the Dead Rat club scenes (a band, an acrobatic dance duo, and a lady singer) from *COCAINE FIENDS* and silent footage of a fan dancer. Operating table scenes look like they're from horror movies. The print has no credits and one whole scene is repeated.

THE WANDERING JEW (33) D Maurice Elvey, P Julius Hagen
In Jerusalem, Matathias (Conrad Veidt), a wealthy Jew (with a mistress) calls the offscreen Jesus a "Charlatan." Just before being crucified, Jesus speaks (with printed titles) to Matathias who is then condemned to wander Earth for eternity. Loved ones die and he suffers, but as centuries pass he becomes a more prefect soul. In Antioch during the First Crusade, he's a knight with a broken blade and in 13th Century Venice, he's a merchant. Finally, in Seville during the Inquisition (a thinly veiled attack on Nazi Germany), he's a selfless doctor on trial for blasphemy, heresy and being Jewish. He calmly says "Death is life's most glorious opportunity," compares the real cross to ones made of gold and jewels, and tells the religious judges that Christ is closer to his heart than theirs. A heavenly light beams down as he is burned in public on a cross. The impressive Gaumont British production was released in the U.S by Olympic, but was officially condemned by The Catholic Legion Of Decency, keeping it off most screens. It was based on a medieval legend and the play by E. Temple Thurston and had been previously filmed in France (04) by Georges Melies, in Italy (13), and England (23), also by Elvey. He also directed *THE HOUND OF THE BASKERVILLES* (20), *HIGH TREASON* (30), *THE LODGER* (32), and *THE TRANSATLANTIC TUNNEL* (35). The cast includes Marie Ney (later in *SCROOGE* and *JAMAICA INN*), Anne Grey, Francis L. Sullivan, (Sir) Felix Aylmer, (Dame) Peggy Ashcroft (her first role), Jack Livesey, Dennis Hoey (later in American Holmes movies), and Abraham Sofaer.

THE WHISPERING SHADOW (Sinister, 33) D/S Colbert Clark, D Al Herman, S George Morgan, Wyndham Gittens, Howard Bimberg, Barney Sarecky, Norman Hall, P Nat Levine

This is a feature version of a 12 chapter Mascot serial, the first of five serials with Bela Lugosi. The top billed horror star scowls as Prof. Strang, a magician and owner of a wax museum, but despite all the efforts to mislead the Saturday matinee viewers, he turns out not to be the bad guy after all. The Shadow does whisper and is sometimes animated as he slinks around. Hero Jack (Malcolm McGregor, usually in westerns) works for the Empire Transport company. He does stunts on a motorcycle and on top of a truck. The plot concerns the death of Jack's brother and a radio death ray. The helicopter is a model and a prison break

scene is stock footage. A “wax” black servant repeats “Take your hat sir?” over and over. With Viva Tattersall (the real life wife of Sydney Toler) as the daughter Vera Strang (I wonder which of the 6 writers came up with that one), Robert Warwick as a famous detective, D. W. Griffith regular Henry B. Walthall as Jack’s boss, and Karl Dane as the dimwitted Sparks. It was the last role for the tall Copenhagen born silent star Dane (THE BIG PARADE), who spoke little English. He shot himself in ’34.

WOMEN OF ALL NATIONS (31) D Raoul Walsh, S Barry Connors

This is the 3’rd of four features with (British ex-boxer and Boer War vet) Victor McLaglen and Edmond Lowe as the loud Sgt. Flagg and the womanizing conman Quirt. The career Marines fight at Verdun, go to Brooklyn, the Panama Canal, Gotteborg, Sweden, Nicaragua (during an earthquake) and finally Turkey. There’s a comic third soldier (El Brendel) with a sneezing problem and a monkey and a love triangle with a Swedish dancer (Greta Nissen). Prince Hassan (Bela Lugosi) smokes a hookah, makes cat noises, and swears in Hungarian (!?) to Mischa Auer. He wants to castrate the American heroes for messing with his slave girl harem. While parts of this episodic adventure comedy are serious and even grim, the end segment is similar to a Three Stooges short! Also with Fifi D’Orsay (later in NABONGA), Joyce Compton (later in SCARED TO DEATH), little Bernard Gorcey and big black actor Sam Baker (THE LOST CITY) as a eunuch. The impressive WWI battle scenes are from WHAT PRICE GLORY (26), the first Flagg and Quint film. The rare Fox production was originally 95 mins. but was cut to 72 mins. before release, eliminating small roles by both Humphrey Bogart and John Wayne (still visible in the background)! It was recently restored (still at 72 mins) by UCLA. Bela is great in his angry/jealous role (as he was in INTERNATIONAL HOUSE). Lowe was in several 30s films with him.

ZOO IN BUDAPEST (33) D/S Rowland V. Lee, S Dan Totheroh, Louise Long

This unique 20th Century Fox hit which plays like a fairy tale must be one of the first animal rights movies. Naive zoo employee Zani (blonde Gene Raymond) relates to and cares for all the animals. When rich ladies show up in furs, he steals and burns them. The kindly zoo director (O. P. Heggie, the BRIDE OF FRANKENSTEIN blind man) protects him from complaints and he’s contrasted with a mean worker called Hiney (“the hyena”). When a group of female orphans who are treated like slaves arrive, he encourages Eve (Loretta Young) to escape. Meanwhile a nighttime manhunt is on for a lost child (Wally Albright, the poor little rich kid from OUR GANG). The three almost form a perfect misfit family in a man made paradise, but a tiger attacks an elephant causing a stampede and wild cats run free. Major atmospheric parts resemble a classic silent film. Top cinematographer Lee Garmes’ credits include SCARFACE and NIGHTMARE ALLEY. ZOO is romantic, sexy (Eve changing her clothes in the foggy swamp), exciting (the stampede) and very odd when several animals seem to be near human thanks to visual and audio FX. Lee (SON OF FRANKENSTEIN) had directed two Warner Oland Fu Manchu movies.

FORTIES (1941-1950) A-G

All reviews by Michael J. Weldon

THE ABCs OF LOVE (SW, 50) D Lillian Hunt

Shirley Jean Rickert aka "Gilda The Golden Girl Of Burlesque" is the star attraction as she smiles and twirls her long blonde hair. As a child she was in OUR GANG and MICKEY McGUIRE shorts, and was a movie choreographer and dancer before her stripper career. This has more female comics than usual and a woman sings the intros. You also get drunk comedy, can can and tap dancers, Wilma singing a Cockney song, Blaza Glory, and Taffy, "The Candy Kid From Texas" twirling her tassels. William C. Thompson was cinematographer and Robert Derteno was editor. Both later worked for Ed Wood.

AFRICA SCREAMS (Englewood, 49) D Charles Barton, S Earl Baldwin, P Edward Nassour

Stanley Livingston (Lou Costello) and his boss Bud (Abbott) work in the jungle book department (!?) of a department store. Because Stanley claims to remember a map, they go on safari to the Congo with Hillary Brooke, her sissy butler (Joe Besser with hair), two big thugs (Max and brother Buddy Baer), and a nearly blind hunter (Shemp Howard). Abbott seems even meaner and Costello seems even more cowardly than in the Universal A+C comedies, and old style racial (racist) humor is featured. Scared chanting natives who work like plantation slaves carry Costello. Abbott calls them "boys" and they say ungowa and boom gowa-ha! An unbilled Bill Walker translates for Bobo (Burton Wenland), a bone through the nose cannibal. When a giant man-in-a-suit gorilla shows up (U.A. released this just before MIGHTY JOE YOUNG), the natives are scared white. It's fun to see the stars sharing scenes with the two Stooges. Both are funny but Shemp's part is too brief. With famous celebrity hunters Clyde Beatty and Frank Buck as themselves, Charles Gemora in his gorilla suit, a studio set jungle and river, and stock footage. Brooke became a regular on the ABBOTT AND COSTELLO show. Barton had directed shorts at Educational, including KID N'AFRICA (32) which had cannibals cooking Shirley Temple! He went on to direct the AMOS AND ANDY TV series.

AMONG THE LIVING (Fang, 41) D Stuart Heisler, S Lester Cole, Garrett Fort, P Sol C. Siegel

John (Albert Dekker) returns to his hometown, named after his family, for the funeral of his much hated father, who had "built" the depressed Southern mill town. The family doctor (Harry Carey) reveals that John's long dead twin brother Paul (also Dekker) is a "hopeless maniac," secretly kept in a room (sometimes in a straightjacket) in the old family mansion. The childlike Paul escapes, checks into a cheap rooming house and gives money to the flirtatious daughter (Susan Hayward) of the landlady (Maude Eburne). He also kills several people and eventually brother John is blamed and nearly lynched. While parts resemble a horror movie, this (only 69 mins. long) atmospheric Paramount production is more of a downbeat social problem movie, with parts that reminded me of Lang's M (or FURY), and even the later DAUGHTER OF HORROR or THE PHOENIX STORY. The several black actors don't play scared fools (unusual at the time) and despite the location, nobody has Southern accents. With Frances Farmer as John's wife, Ernest Whitman as Paul's guardian, Jean Phillips as a bar girl and Gordon Jones (later Mike The Cop on the ABBOTT AND COSTELLO show). Dekker and Farmer both had tragic real life endings. Heisler also directed the anti-KKK movie STORM WARNING (50). His THE BISCUIT EATER (40), is seen advertised here on a marquee. Screenwriter Cole later became one of the blacklisted Hollywood Ten. Unfortunately the print is worn and has some jumps.

ATROCITIES OF THE ORIENT (SW, 49) D ?, P (U.S.) Lloyd Friedgen

(ATROCITIES OF MANILA, OUTRAGES OF THE ORIENT, BEAST OF THE EAST). After a narrated intro and a musical number by happy Filipino villagers (similar to Indian movie segments) the main story is about the Japanese occupation (some actual news footage is used), two rival brothers and some captured freedom

fighters. The Japanese Col. ("There is only one God, the Emperor Of Japan!") orders (mostly offscreen) bayonet deaths and decapitations. Eve, a tough lady guerrilla leader shoots one of her own men for punishment. There's even a comedy relief Sgt. character. In (second language) English but whole conversations are in Japanese. The topless women running and some other sequences were awkwardly edited in for the U.S. exploitation release. The David Friedman Roadshow Rarity release is from a 59 re-issue. It still played theatres in the 70s!

BECAUSE OF EVE (SW, 48) D Howard Bretherton, S Walter A. Lawrence, P William A. Bacon

(THE STORY OF LIFE) This still shocking hit was built around three educational shorts. After lightning strikes and Biblical quotes are heard, Bob (John Parker), a Battle Of The Bulge vet, and Sally (JUNGLE GODDESS star Wanda McKay) visit kindly Dr. West (Joseph Crehan). We see a series of flashbacks and flashbacks inside of flashbacks, revealing the incredible interwoven tale of how he had gotten VD and she had gotten pregnant before they married. (It's all Mr. X's fault). A big headline in a flashback is CO-ED TRIES SUICIDE! The doc also projects three short films in his office, saying "You are going to sit quietly and look at them." Before schools offered any sex education, countless Americans did just that, usually in gender segregated audiences. The VD short informs us that 1/10 (!) of the U. S. population suffers from syphilis or gonorrhea, and is loaded with horrifying stark close-ups of infected privates and other body parts, blind and crippled people and infected babies. The tame reproduction short uses diagrams, drawings and a nude model (an audience draw at the time). Then a voice announces a live lecture by "Mr. Alexander Leeds," which would take place on the movie theater stage. The final short has birth of baby scenes. Bob and Sally, who had broken up, leave informed and ready to happily raise a family. The facts that the famous best selling Kinsey Report was released in 1948 and the sex movie MOM AND DAD (44) was still making big bucks led to three similar roadshow movies that year. The sillier STREET CORNER (PV #26) also had Crehan as the doctor, and the tamer THE STORY OF BOB AND SALLY was produced by Universal. EVE scenes were later used in IT CAME FROM HOLLYWOOD (82). This tape also includes a long (50s) lecture on teen marriage and pregnancy.

BEWARE! (SW, 46) P/D/edit Bud Pollard, S John C. Gordon

Louis Jordan accidentally returns to Ware college (in Ware, Ohio) and saves his alma mater from being closed down by doing a free show and punching out the rich grandson of the school's founder. He also gets the girl (Valerie Black). Jordan sings 8 songs (and plays sax solos) with his 6 member Tympany Band. They play on a train, in a classroom and at a dance. The title song (a comical warning about marriage) was a #20 hit on the pop charts but my favorite is "Today You Got To Have A Beat." Jordan also does two solo numbers and his band does several instrumentals. Jordan had been in Soundies, other shorts and musical review features, but this very cool all black cast movie was his first feature as star. If you want to see where rock and roll or rhythm and blues started check this out.

BLONDE SAVAGE (Sinister, 47) D S. K. Seeley, S Gordon Bache, P Lionel J. Toll

Steve (Leif Erickson) flies to Kenya, where his ex Connie (Veda Ann Borg from RETURN OF THE ZOMBIES) is miserable living with her jealous corrupt diamond mine owner husband Harper (Douglass Dumbrille). Meanwhile natives in war paint chant and pound drums and Meelbah (blonde Gale Sherwood) steps out and sings "Farga! Farga!" (you may have marveled at this scene in IT CAME FROM HOLLYWOOD). She teaches English to Chief Tonga (Ernest Whitman) and falls for Steve. With Matt Willis (the RETURN OF THE VAMPIRE werewolf) as Harper's killer assistant, Frank Jenks (ZOMBIES ON BROADWAY) as the comic relief Hoppy and John Dehner. With a flashback inside a flashback and some old stock footage

including bone through the nose natives and a standout mondo movie battle between a water buffalo and a huge snake. Sherwood later was Nelson Eddy's singing partner. The print of this Eagle Lion release jumps.

BOY!, WHAT A GIRL! (Video Beat!, 46) P/D Arthur Leonard, S Vincent Valentini, P Jack Goldberg

Two guys try to scam money for a show from the visiting Mr. Cummings (Al Jackson) in a Harlem apartment building. Several romances blossom in this zany all star musical comedy. Three men actually fall in love with the bald cigar smoking Tim Moore (Kingfish on AMOS AND ANDY!) who spends most of the movie in drag. Meanwhile, a house rent party is going on with some wild dancing (from the Harlemaniacs) and some acts play on the roof top. Slam Stewart (of Slim And Slam fame) does "Slamboree" on his bass fiddle. Drummer Big Sid Catlett and His Band are joined by surprise (white) guest drummer Gene Krupa. (Catlett and Krupa had both been with Benny Goodman). The funny Deek Watson (from The Ink Spots) And His Brown Dots do two songs. Several women sing (the credits are incomplete) and another plays classical piano. Milton Woods (from Louis Jordan movies) plays a French suitor with two assistants that repeat "Oui Oui." Warren Jackson (as the landlord - who talks to the camera) and Al Jackson, both huge guys, were a comedy team. Sheila Guyse (also in the same director's SEPIA CINDERELLA) co-stars with Sybil Lewis, Betti Mays, and Ann Cornell. Leonard also made DEVIL'S DAUGHTER (PV # 6). Call (415) 397-2425.

COSMO JONES CRIME SMASHER (Sinister, 43) D James Tinling, S Michael L. Simmons, Walter Gering, P Lindsley Parsons,

This cartoonish, just over an hour long Monogram comedy was based on a radio program. Cosmo (Frank Graham) is an eccentric young amateur detective professor who uses big complicated words and imitates voices. He and a janitor's helper turned chauffeur named Useless (Mantan Moreland) help out when a rich oil heiress is kidnapped in New York. Mantan mangles English, trembles, faints (many times) and says "Well, dog my cat!" Edgar Kennedy is the befuddled angry Irish police captain. The other actors are pretty much lost in all the comedy but Gale Storm, the daughter of the Commissioner (Herbert Rawlinson), loves a cheerful sergeant (Richard Cromwell) who is framed, and Tristran Coffin is a gangster.

CRACKED NUTS (Fang, 41) D Edward Cline, S Erna Lazarus, W. Scott Darling

Boris (Mischa Auer) creates a fake robot (with a face like his own). He teams with a NYC patent attorney (William Frawley) with serious alimony problems to con the dim witted small town Lawrence (star Stuart Erwin) out of some prize money. Meanwhile, the eyes of the robot (Shemp Howard !) who has "blondeophobia" light up as he keeps getting arrested for chasing women. The servants have some of the funniest scenes in this silly forgotten comedy. Big Hattie Noel uses "Mr. Frankentin" to do her housework and to scare her crap shooting husband (Mantan Moreland). At the end, the Shemp robot steals a mannequin and flees from the cops (they think it's a monster with a woman) in a car and Mantan is scared white (a typical laugh getter in those days). With blondes Una Merkel and Astrid Allwyn as Frawley's secretary and ex wife and Philip Coolidge as a man with a rain machine. Cline, who started out with Max Sennett, also directed a different CRACKED NUTS (31) with Wheeler And Woolsey and 40s W. C. Fields comedies.

CRY OF THE WEREWOLF (44) D Henry Levin, S Griffin Tay, Charles O'Neal, P Wallace MacDonald

The ancestral home of Gypsy Princess Celeste (Nina Foch) is now the New Orleans Psychic Research Museum. Displays include a vampire skeleton and a voodoo room. Celeste, whose mother was said to be a legendary werewolf, uses secret passageways and a hidden crypt as she kills off characters and hypnotizes Elsa (Osa Massen) to force her to kill her scientist fiancé Bob (Stephen Crane). Only paws are seen when she's a wolf and she sobs after killing. The wolf in the final scene is a German Shepherd. Short tempered Lt. Lane (Barton MacLane) has a semi comic partner (John Tyrrell). The 63 min. Columbia release manages to copy parts of the Universal WOLFMAN and the RKO CAT PEOPLE and the support cast is great. There's Milton Parsons as a funeral parlor owner, Blanche Yurka as the Maleva character, Fritz Leiber as the director of the museum and John Abbott as the tour guide who loses his mind. Transylvanians are played by actors from America, Holland (Foch), Denmark (Massen, who has a heavy accent), and Estonia (Ivan Triesault). Unbilled blacks play servants in the flashback. It was taped from TV in Philadelphia.

THE DEVIL ON WHEELS (Fang, 47) D/S Crane Wilbur, P Ben Stoloff

In this especially entertaining and outrageous PRC release, post war upper middle class suburban kids drag race in jalopies (or "meat grinders"), which leads to chases, crashes, deaths and several courtroom scenes. Micky (Darryl Hickman, later in THE TINGLER) has a reckless father and a Korea vet older brother who falls for the judges daughter (Noreen Nash). In a segment that could have been in a horror movie, blonde Rusty (young Jan Ford, later aka Terry Moore) is trapped in a morgue at night ("Jeepers!"). These kids aren't bad, just reckless and spoiled and they say things like "gives my the whammies," and "whistle bait." One of the "loopy dames" says "I'm PN !" (Psycho neurotic)! Hickman's younger brother later starred as DOBIE GILLIS on TV. By the director of TOMORROWS CHILDREN (34). The print has some jumps.

ENEMY OF WOMEN (Dark Dreams, 44) D/S Alfred Zeisler, S Herbert O. Phillips, P W. R. Frank

(MAD LOVER, THE PRIVATE LIFE OF DR. PAUL JOSEPH GOEBBELS) In 1920's Germany, an unsuccessful playwright (Paul Andor) falls for a young actress (Claudia Drake from FACE OF MARBLE). She laughs at him when he falls (he has a bad leg) and her WWI soldier father (H. B. Warner) throws him out. Unfortunately, the humiliated guy is Dr. Goebbels, who rises to power after being inspired by the 1933 speech of an unsuccessful Austrian painter. The Reichminister arranges for her to take a UFA screentest, but after she refuses to let him make her a star, has her blacklisted from acting. He has her father shot and after she marries in Vienna, has her passport revoked so she can't be with her husband (Donald Woods). This non-exploitive semi-fictional indy (shot by John Alton) opens and ends with Berlin being bombed and includes some actual news footage. It was backed by a Minneapolis theater chain owner who sold it to Monogram. Scenes include Goebbels presenting a fake clairvoyant at a party and a comedy troop mocking Nazi leaders. The cast includes Sigrid Gurie, Ralph Morgan, Gloria Stuart, Douglas Fowley, Byron Foulger, and Gene Stutenroth. Andor (who was a little too good-looking for Goebbels at the time) was aka Rudolph Anders, later in SHE DEMONS (!) and FRANKENSTEIN 1970 and on many TV shows. Goebbels shot himself, his wife and six children about eight months after this was released.

EVER SINCE VENUS (44) D/S Arthur Dreifuss, S McElbert Moore

Three naïve roommates plan to get rich with a new lipstick they call Rosebud. The romantic lead is Brad (Ross Hunter) who meets Janet (Ann Savage) by physically forcing her to use the lipstick and kiss him. Tiny (Billy Gilbert) is a diner burger

cook who writes songs and poses in funny costumes for artist Michel (Fritz Feld). Hugh Herbert is a helpful eccentric business tycoon and Alan Mowbray is a scheming rival. Babs (Glenda Farrell) works for top billed band leader Ina Ray Hutton (as herself, a radio star). Farrell and Gilbert singing a funny insult song is the best part of this forgotten Columbia musical. Hutton was amazing doing Cab Calloway type material with her all girl band in the 30s, but is much toned down here, singing with a male band. The main production number (Beauty Through The Ages) features Cleopatra, Josephine and Miss 1944. Also with Marjorie Gateson (Mowbray's dominant wife), Thurston Hall (another tycoon), Dudley Dickerson from Stooges shorts (chauffeur), Mary Gordon (landlady), and Brian Foulger (drug store owner). Herbert and Gilbert also starred in comedy shorts at Columbia. Savage (born Bernie Lyon) is best known for DETOUR (45). Hunter (born Martin Fuss in Cleveland) later became a major Hollywood producer. Dreifuss later directed RIOT ON SUNSET STRIP.

GHOST CATCHERS (Fang, 44) D Edward Cline, P/S Edmund L. Hartmann
 NYC nightclub owners and stars Olsen and Johnson try to help a Southern gent and his daughters who have leased an old haunted mansion next door. This musical comedy has some of the same anarchist visual gags and in jokes as their HELLZAPOPPIN. Martha O'Driscoll goes to the club for help and is put in an electric chair, an old man cries like a baby and at one point they try to drive out the turn of the century ghost with swing music. The cast includes Leo Carrillo, Tor Johnson dressed like a gangster, Andy Devine in a horse costume, Lon Chaney (seen briefly) in a bear costume, dwarf actors as elves and Jack Norton. With songs by romantic leads Gloria Jean and crooner Clay Edwards (who also plays violin), Morton Downey (the then famous father of the talk show host) and best of all, Ella Mae Morse. One of her songs is "Quote The Raven." Mel Torme can be spotted playing drums. Cline directed the last three Olsen and Johnson movies.

GIRLS IN CHAINS (43) D Edgar G. Ulmer, S Albert Beich, P Peter R. Van Duinen
 Helen (Arlene Judge, with a pretty extreme hair style) reluctantly accepts a job as a teacher and psychiatrist at a correctional school for "girls" (most look at least 30). She tries to reform things there but the prison (and whole town) is run by killer gangster Johnny Moon (Allen Byron), whose girlfriend Rita (Robin Raymond) is Helen's sister. With a mess hall riot, horrible matrons, solitary confinement and a comic relief drunk character. Frank (Roger Clark) is a juvenile officer and Sid Melton (later on the CAPTAIN MIDNIGHT show) is Moon's right hand man Pighead. This, one of 11 PRC movies Ulmer made in about four years, was sent in by a reader. Judge, also in THE MYSTERIOUS MR. WONG (35), ended her career in THE CRAWLING HAND - ! (63).

THE GREAT RUPERT (Englewood, 50) D Irving Pichel, S Lazlo Vadnay, P George Pal
 A seriously broke vaudeville family moves into a cheap apartment. After the mother (Queenie Smith) prays, the landlord's hidden cash seems to magically rain down on them. The tuba-playing composer son (Pete Drake) of the miser landlord (Frank Orth) falls for the harp-playing Terry Moore, but despite her family's new riches, she's led astray by a theatrical agent (Chick Chandler). Jimmy Durante (in his last starring film role) is the father and since it's December, he sings two comic Christmas songs. Except for moving the money around, the (sometimes crudely animated) dancing squirrel Rupert only appears in the framing sequences (with Jimmy Conlin). The story could have been the same without him. The Eagle Lion release was the first feature by the Hungarian Pal, known then for his animated shorts. Pal and Pichel made DESTINATION MOON (50) next.

[Click for H through M reviews](#)

FORTIES (1941-1950) H-M
All reviews by Michael J. Weldon

HOW DOOOO YOU DO? (45) D Ralph Murphy, S Joseph Carole, P/S Harry Sauber
 Radio comedian Bert ("Mad Russian") Gordon, announcer Harry Von Zell, singers Ella Mae Morse and Cheryl Walker, and silent movie actress Clair Windsor all go to The Desert Springs resort hotel. An agent is murdered, the body disappears and the local sheriff (Charles "Ming" Middleton) won't let anyone leave. Meanwhile, an L.A. reporter (Frank Albertson), an amateur detective (Key Luke as himself, along with friend and fellow Charlie Chan son Benson Fong), and actors (Thomas Jackson, Matt McHugh, Fred Kelsey) known for playing detectives in B movies or on the radio, arrive. Gordon (no relation to director Bert I. Gordon) is referred to simply as "The Russian" and says things like "What a coincidinky!" He has Larry Fine hair, ears that wiggle and an (unbilled) black servant who quickly betrays him for "monetary consideration". Boogie woogie specialist Morse sings two fun jump and jive songs. Part of the (unlikely) humor is that her lovesick character is after Gordon. The rare PRC comedy starts with Von Zell and fellow announcer Harlow Wilson (from Fibber McGee And Molly) talking to the camera, has a radio broadcast segment and a wacky HELLZAPOPPIN inspired double ending. Von Zell and Gordon were both on Eddie Cantor's hit radio show. With Tom Dugan as the desk clerk.

I ACCUSE MY PARENTS (Rhino, 44) D Sam Newfield, S Harry Fraser, P Max Alexander

The very naive Jimmy (Robert Lowell) falls for blonde Paradise nightclub singer Kitty (Mary Beth Hughes, later in Ron Ormond westerns) while working as a shoe salesman. Her gangster boss/lover tricks him into a brief life of crime which leads to a shooting and court scenes. Meanwhile Jimmy's spoiled parents argue, drink and party. His mom even shows up at his school drunk (in a flashback). Jimmy brags about his perfect parents. Joel and the Mystery Science 3000 robots go "Liar! Liar!" Their giant mobile represents Jimmy's many problems and after he's paroled, a voice says "Thank God I'm white!" Hughes sings three whole songs ("Are You Happy In Your Work?" is one) in this PRC release. The MS3TK version includes an Encyclopedia Britannica truck farm short. Other new MS3TK releases are THE ATOMIC BRAIN (aka MONSTROSITY) and RED ZONE CUBA (aka NIGHT TRAIN TO MUNDO FINE)

I MARRIED A COMMUNIST (49) D Robert Stevenson, S Robert Hardy Andrews, Charles Grayson, P Jack J. Gross

This Howard Hughes era RKO release is a fascinating period piece and should be more of a cult movie. Brad (Robert Ryan), a former (30s) Communist party member, has just married interior decorator Nan (Laraine Day) and has been named VP in charge of labor negotiations at a San Francisco shipping company. His sexy, sarcastic, jealous Commie seductress former lover Christine (Janis Carter from Cleveland), who is a top photographer, shows up and threatens his stability but he says "No dice baby." She easily seduces Nan's naive dock worker brother Don (John Agar) instead making him a lovesick Communist tool. Her boss Vanning (Tomas Gomez) gives Brad a new party card and demands 2/5ths of his salary. These American Communists are like movie gangsters mixed with a demonic cult. Bailey (William Talman) who runs a shooting gallery at a carnival, is their hired killer. Defectors are drowned, run over, and in the most outrageous scene, thrown out a window. Union man Jim (Richard Rober) lectures Don about "Stooges!, well meaning liberals - and lovesick kids like you!" Nan is kidnapped. Major scenes of union meetings and strikes were edited into a collage for this shorter re-cut 1950 version (WOMAN ON PIER 13) which has aired on TCM. Also with Paul E. Burns and Iris Adrian. Stevenson later worked for Disney. Andrews

wrote UNDER AGE (41) and Gross later produced MONSTER FROM GREEN HELL (58).

IMPACT (Englewood, 49) D Arthur Lubin, S Dorothy Reid, Jay Dratler, P Leo C. Popkin

Walt (Brian Donlevy) a rich, cheerful auto business exec, is left for dead in his Packard roadster by a man hired by his wife (Helen Walker from NIGHTMARE ALLEY). He wanders to a small Idaho town, works as a Mobile station mechanic for a widow (Ella Raines) and eventually finds the strength to confront his wife ("I'll never think of our moments together without nausea"). For a long while, the U.A. release (it runs 111 mins.) settles into a small town love story, but gets more interesting back in San Francisco with headlines and a trial. The bay city location work is excellent. A Theremin is heard during Walt's audio flashbacks. With Charles Coburn as a determined detective, Anna May Wong as a missing maid and potential witness, Mae Marsh, Philip Ahn, Jason Robards, Ben Welden and columnist Sheila Graham on the radio. Screenwriter Reid (whose silent movie star husband Wallace died from drugs) had been an actress, producer and director.

JERKS OF ALL TRADES (Anchor Bay, 49) P Phil Berle

Berle (Milton's brother), seen here in a wheelchair not long before he died, produced this very rare unaired 20 min. Three Stooges pilot for ABC. Larry, Moe and Shemp are hired to paint the house of Emil Sitka by his wife Symona Boniface. It's like a cheaper two set stage version of a typical Stooge short with some good laughs. Shemp died in 55 but The Stooges continued to make shorts for Columbia for four more years, followed by features until 65. A look at the 98 Stooge Convention in Burbank, mc'd by Gary Collins, is also on the tape. You see many relatives of every Stooge, Stooge merchandise, and a tour of Stooge houses (and graves). Everybody is mentioned except for Ted Healy.

JIVIN' IN BE-BOP (SW, 47) D Leonard Alexander, S Powell Lindsay, P William D. Alexander

30 year old pipe smoking star Dizzy Gillespie and his band do "Salt Peanuts" (later done by The Pointer Sisters), "Oop Bop Sh'Bam" and a comic Louis Jordan style song. They also do instrumentals and back Helen Humes ("Oo Bob A Lee Ba" and "Crazy Bout A Man") and others. 10 songs, 9 dance numbers and brief comedy bits with rhyming dj emcee Freddie Carter are jammed into this one hour stage show feature. It looks back to the war years and ahead to 50s avant garde jazz and rock and roll. One dance team dresses like a pharaoh and his harem but when some couples dance it's just like in 50s teen movies. It all ends with a piano/organ duo doing what sounds like a Cajun boogie with a sexy slow dancer nearby. With dancers Sahji and Ray Sneed and The Hubba Hubba Girls. Dizzy's band includes Benny Carter and Milt Jackson. Charlie Parker had played on the original versions of some of the tracks.

JUNGLE MAN (Sinister, 41) D Harry L. Fraser, S Rita Douglas, P T. H. Richmond
Wealthy Betty (Sheila D'Arcy) is part of a safari to search for the "city of the dead" which is never found. They visit the camp of dedicated Dr. Hammond (star Buster Crabbe), busy trying to find a cure for a fever, and her missionary uncle (Charles Middleton) who keeps a Malaysian tiger for a pet and has a black servant Friday (Floyd Shackelford). Middleton plays a likable kindly man (for a change) but dismisses the natives as "like children." Betty dresses up like a hula girl to get the doctor's attention and he swims as part of an effort to save her life when she gets the fever. The best footage in the only 63 min. PRC release is from other older more expensive movies. Wild animals are seen, natives have a ceremony and a totally irrelevant killer tiger flashback takes place in India. Other characters with little to do are a short cowardly comic relief guide (Vince Barnett), Betty's

boyfriend (Weldon Heyburn), his partner (Robert Carson), her father (Paul Scott) and the boat captain (Hal Price). D'Arcy played the dragon lady in the TERRY AND THE PIRATES (40) serial. Fraser directed WHITE GORILLA (45), also loaded with old footage, and CHAINED FOR LIFE (51)! The tape includes several trailers for rare 30s B westerns.

JUNIOR PROM (46) D Arthur Dreifuss, S Erna Lazarus, Hal Collins, P Sam Katzman Nice guy Freddie (Freddie Stewart) and the conceited Jimmy (Jackie Moran from BUCK ROGERS), who says "I don't even scare at a triple horror show!," are rivals running for student body president of Whitney High. Henry "The Hipster" Gibson, the reason I wanted to see this forgotten musical comedy, does "Keep The Beat" in a classroom while the kids dance wildly. The seven piece Eddie Heywood Orchestra is the lone black act (piano player Heywood's son was 70's hitmaker Leon Heywood). Kids play 78s at the Teen Canteen (the sign says "Get with it or get out.") and even sing an anti-war gospel song (!). My favorite character is the irreverent jive talking Lee (Warren Mills). The female leads are future Lois Lane Noel Neill as the school paper editor and June Preisser and Judy Clark as blonde sisters. Frankie Darro is Jimmy's crooked manager and Abe Burrows is a soda jerk who does Abbott And Costello routines. Also with The Abe Lyman Orchestra and The Airliners jitterbug dancers. The fun Monogram release was part of the Teenagers series. Years later, the same producer/director team were still doing a great job exploiting the latest trends with JUKE BOX RHYTHM, RIOT ON SUNSET STRIP, and THE LOVE-INS!

KILLER DILLER (SW, 48) D Josh Binney, S Hal Seegar, P E. M. Glucksman This is much better than BOARDING HOUSE BLUES (by the same people) and is a nearly non-stop all black stage show. It starts with Dusty Fletcher as a vaudeville star misplacing people (including comic cops) in his magic cabinets. One slapstick scene is repeated backwards. The acts include dancing girls, tap dancers and the athletic Congeroot dancers, Moms Mabley (who uses jive talk and talk/sings "Don't Sit On My Bed") and lots of great music. The Andy Kirk Orchestra (from Kansas City) does three numbers (one featuring saxes is like early rock and roll), Beverly White (who has a great voice) does two comic attitude songs and best of all, The King Cole Trio (shortly before Nat went solo) do "Ooh Kickeronnie", the very cool and funny "Now He Tells Me" and an instrumental. Also with comic impersonations of the Ink Spots and Butterfly McQueen as a giggling secretary.

LAW OF THE JUNGLE (Sinister, 42) D Jean Yarbrough, S George Bricker, P Lindsley Parsons

Nona (Arline Judge from THE MYSTERIOUS MR. WONG) is a singer from Brooklyn tricked into working at a West African dive. After singing "Jungle Moon" (backed by an invisible orchestra), she crashes the safari of a dull paleontologist (John King, star of ACE DRUMMOND - 36) preoccupied with his search for the missing link. Third billed Mantan Moreland is the real star as Jefferson Jones from Harlem. He scares easily, runs in fast motion and says "I'm ashamed, honest I is!" after cheating at dice with the "ignorant African safari boys." He's ordered to bury skulls, then to pretend to like a giggling "lump of blubber" native woman. Young Arthur O'Connell is the cynical British hotel owner who collaborates with Nazi agent Grossman (Victor Kendall). There's a tomb, a cannibal pot, and a man in a suit gorilla. With C. Montague Shaw, Martin Wilkins as Bongo, and Lawrence Criner as Chief Mojobo. The Monogram release runs 61 mins. Moreland and Criner had both been in Yarbrough's KING OF THE ZOMBIES (41).

LOOK OUT SISTER! (SW, 48) D/edit Bud Pollard, S John E. Gordon, Will Morrissey, P Berle Adams

Variety reports that Louis Jordan is resting in a sanatorium after a breakdown. While there, he dreams of a dude ranch for kids. Two Gun (Jordan) arrives on a stagecoach in a ten gallon hat and saves the ranch after comic fight and chase scenes. He even square dances. His "Early In The Morning" calypso song sounds like similar ones by Chuck Berry and Bo Diddley and the "Wake up and find yourself dead" line from "Don't Burn The Candle" was slightly altered by Arthur Lee for Love's "Can't Explain." The dozen musical numbers also include "Jack Your Dead," "Barnyard Boogie," "You're Much Too Fat" (which some modern day viewers might not appreciate), "Look Out" (with a scorching sax solo) and a short version of "Caledonia." Suzette Harbin co-stars as the beautiful nurse who runs the dream ranch. With Monte Hawley as the (light skinned) villain and future hitmaker Bill Doggett on piano. Released to segregated black theaters by Astor, Variety didn't even bother to review these movies.

MIDNIGHT MENACE (Loonic, 46) D Josh Binney, S Hal Seegar, P E. M. Gucksman Sam "The Voodoo Man" hypnotizes his wife and leaves her in dressing room #13. Star attraction singer Lollipop (with spats and a derby) shows up for rehearsals and keeps moving the (sleepwalking) "body." The short (half hour?) musical comedy has the star singing "Honeysuckle Rose" and "Don't Sell My Monkey Baby," a pretty great blues song (with a female piano player also singing) plus dancers. Lollipop was also in LUCKY GAMBLERS and CHICAGO AFTER DARK (both 46).

MURDER BY INVITATION (Sinister, 41) D Phil Rosen, S George Bricker, P A. W. Hackel

55 years before SCREAM, this mystery has a famous newspaper columnist (Wallace Ford) refer to the film he's in and to cliches from earlier movies like THE CAT AND THE CANARY. He even jokes about Hays office censorship. It's refreshing and rare to see a "poverty row" movie with this kind of humor. He attends the sanity hearing of the rich, defiantly eccentric Aunt Cassie (Sarah Padden), then she summons her greedy relatives to her mansion (full of hidden panels) at midnight and several characters are murdered. Marian Marsh co-stars with George Guhl (as the sheriff), Gavin Gordon, Minerva Urecal, Dave O'Brien, and Lee Shumway. Wallace is always fun and Padden and Marsh (known for earlier roles in SVENGALI and THE MAD GENIUS) give livelier performances than in typical Monogram releases. It was actually produced by Monarch Films and runs 67 mins.

[Click for N through Z reviews](#)

FORTIES (1941-1950) N-Z
All reviews by Michael J. Weldon

THE NEXT VOICE YOU HEAR (MGM, 50) D William Wellman, S Charles Schnee, P Dore Schary

"Joe Smith, American" (James Whitmore) is a mechanic at the Ajax Aircraft Plant who lives with his very pregnant wife Mary (Nancy Davis) and their newspaper delivery boy son Johnny (Gary Grey) in a nice new L. A. suburb. Joe is irritated and short tempered though with car and money problems and calls his (atheist) boss Mr. Brannan (Art Smith) "a drip." One day Joe hears a voice claiming to be God on the radio. Mary says "it must be one of those Orson Welles things" but soon headlines confirm that the voice is being heard every night in all languages worldwide to members of all religions and it cannot be taped. During a rain storm people panic expecting a biblical flood and church attendance soars. Joe freaks yelling "We're all evil!" as he attacks Mary's Aunt Ethel (Lillian Bronson), then gets falling down drunk at the corner bar with his loud bachelor friend Mitch (Douglas Kennedy, also in INVADERS FROM MARS). On the seventh day, God rests and the new baby is born. Commies are only mentioned once but considering the time everybody knew why the MGM release was made. Also with Tom D'Andrea (Gillis on THE LIFE OF RILEY) and Jeff Corey as Joe's simple work and bowling buddies Hap and Freddy, George Chandler as a traffic cop, Frankie Darrow, Sherry Jackson, and Chet Huntley (radio announcer). About half way through it hit me – the characters equal the cast of THE SIMPSONS! Just substitute a nuke plant for Joe's workplace and twin sisters for the aunt. Maggie is on the way. With some alterations it all fits perfectly! Lenny speaks with the voice of Hap and Homer has heard the voice of God more than once. Wellman also directed THE IRON CURTAIN (48). Smith, soon blacklisted, returned in THE MOVING FINGER (PV #32). Davis met Ronald Reagan the year this was released and they were married within two years.

NO GREATER SIN (Sinister, 41) D William Nigh, S Michel Jacobs
 (SOCIAL ENEMY #1) Dr. Cavanaugh (Leon Ames) is the heroic health commissioner of the thriving, growing defense plant town of Springfield. He declares that "85% of those girls" (at the nearby mobster run Owl's Nest roadhouse) are infected (with syphilis) and vows to educate and cure the population. The local paper assigns reporter Sondra (Luanna Walters) to help him but the mayor is "horribly shocked by this filthy news campaign." The roadhouse (with adjoining motel rooms) is raided and local soldiers, workers and women have to take blood tests (which are explained and demonstrated). Meanwhile Sondra's sister and her new husband become infected, which leads to a murder and a court case. This war time movie (from University Films) has higher production values than most roadshow movies and does a good job of balancing drama and a common sense message. One line (that's been heard a lot in recent years) is, "It's not a moral issue." SIN is much better than BLACK DRAGONS, THE APE and the MR WONG movies Nigh was doing at Monogram and PRC at the time.

ONE BODY TOO MANY (Sinister, 44) D Frank McDonald, S Winston Miller, Maxwell Shane, P William Pine, William Thomas
 Albert (Jack "the Tin Man" Haley), a nervous insurance salesman, finds himself guarding a dead millionaire while the man's relatives wait for the reading of the will. During a thunderstorm, secret panels slide open, eyes watch from a painting, hands clutch and cast members die. Albert is buried alive in a glass vault, loses his towel after a bath and befriends a pretty niece (Jean Parker from BLUEBEARD). Bela Lugosi and Blanche Yurka (from CRY OF THE WEREWOLF) are fun as sinister seeming servants who keep offering coffee and William Edmunds (HOUSE OF FRANKENSTEIN) is the eccentric professor who runs the observatory. Paramount

released the OK murder comedy with a cast including Lyle Talbot, Douglas Fowley, Bernard Nedell (lawyer), Lucien Littlefield, Dorothy Granger, Fay Helm (also in NIGHT MONSTER with Bela) and blonde Maxine Fife. Haley and Littlefield returned in SCARED STIFF (45) by the same director. Bela's next comedies, ZOMBIES ON BROADWAY (45) and GENIUS AT WORK (46) starred Brown and Carney.

THE PHANTOM OF CHINATOWN (Sinister, 40) D Phil Rosen, S George Waggner, P Paul Malvern

After five MR. WONG movies, Monogram lost the services of Boris Karloff, so they broke the tradition of casting Caucasians as Asian detectives (and villains) by starring Keye Luke in this final entry. It's not good, just historic and short (about an hour). Dr. Benton, an archaeologist, returns from an emperor's tomb in Mongolia and dies while giving a lecture in S. F. Students laugh at the stock footage of camels and native dancers. Jimmy Wong (Luke with a mustache) has a Chinese cook and is attracted to the victim's secretary (Lotus Long), while solving the murder with series regular Grant Withers as Captain Street. Luke (who had been Charlie Chan's number one son and the original Kato in GREEN HORNET serials) had a long career which included playing Master Po on KUNG FU. Long had been in two Karloff Wong movies and the unrelated MYSTERIOUS MR. WONG (with Lugosi). Rosen later directed Chan movies.

QUEEN OF THE AMAZONS (Sinister, 46) P/D Edward Finney, S Roger Merton

This starts in India, represented by old footage of an elephant parade, then shifts to a riverboat to Cairo and the African jungle where a female sharpshooter (Patricia Morison) searches for her missing fiancé (Bruce Edwards). Her guide (serial Batman Robert Lowery) "hates women" but of course falls for her. Comedy relief is provided by a short, story telling cook and a monkey. Native "boys" carry things and Bombo is killed by a lion. This mess of a movie is loaded with old footage (natives dancing, a tiger attack...) disguised as flashbacks narrated by either The Colonel or Tonga. One of Tonga's flashbacks is about the origin of a "white goddess she devil" and her white female followers. He warns that "they voodoo!" The fiancé is finally found living with Queen Zita (Amira Moustafa) who uses a whip. With J. Edward Bromberg, John Miljan and Keith Richards. Morrison (TARZAN AND THE HUNTRESS), was later a Broadway musical star. The Lippert release runs 61 mins.

REET, PETITE AND GONE (SW, 47) P/D William Forest Crouch, S Irwin Winehouse
Louis Jarvis (Louis Jordan) helps his dying father search for the mystery women in his will while a crooked lawyer plots against them with an imposter. Louis and his press agent (usual sidekick Milton Woods) measure the busts of women lined up in bathing suits. They name them ("Miss Hell On Wheels," "Miss Beulah Cornflower") and say their job is like being "a night watchman in a nudist colony." The black beauties look fine, but the 14 songs performed are the main attraction. Half of them were chart hits. Jordan's (all great) include "Let The Good Times Roll," "I Know What You've Been Puttin' Down," "Wham Sam" (dig them gams) and a fun comic song ("The Green Grass Grew All Around") with bird lyrics. You also get lesser known but excellent female blues and R+B singers like big June Richmond (who also acts), Vanita Smythe and Mabel Lee. Jordan and Bea Griffith, who co-stars as Honey, also play different characters in a flashback. Griffith also dances and hangs around in her underwear. The tape has some sound problems. Note: Mable Lee was aka Mable King who recorded R+B singles during the 50s and 60s and acted in GANJA AND HESS.

ROCKIN' IN THE ROCKIES (45) D Vernon Keays, J. Benton Cheney, John Grey, P Colbert Clark

Likable con man Shorty (Moe) runs a modern day ranch for Rusty (Jay Kirby). He meets NY showgirls June (blonde Mary Beth Hughes) and Betty (Gladys Blake) plus Larry and Curly (in a Reno club owned by Vernon Dent) and invites them to

stay there. In this 63 min. long Columbia musical Moe more or less takes the role that Ted Healy had in the early days of the Stooges. He has his hair combed back and actually gets a girl (Blake, later in SCARED TO DEATH). The Stooges sing ("Wahoo"), do a termite inspector routine and Larry and Curly try to mount a horse and briefly appear in drag. The Hoosier Hotshots do several numbers (one sounds like trad jazz) and play cowhands. After many comic misunderstandings, a big audition show is put on. When a visiting producer says "I'm going crazy!" Moe says "Don't brag, we're nuts already!" The musical highpoint is when Spade Cooley and his western swing band (featuring fiddles, an accordion and electric guitar) do "Miss Molly." The Cappy Barra Boys play their harmonicas and a horse and a stuffed trophy head talk. Keays also directed westerns and the serial THE MYSTERIOUS MR. M (46). This has been on cable TV in recent years.

SCARED TO DEATH (Englewood, 47) D Christy Cabanne, S W. J. Abbott, P William B. David

I've been a fan of this insane mystery in "Natural" Cinecolor since I first saw it at a (70s) midnight screening. The late Laura (Molly Lamont), who had been a psychic in occupied France, is being driven out of her mind by her sinister live in father in law Dr. Van Ee (George Zucco), a green mask, and a dummy head. Laura uses absurd one liners to introduce flashbacks from her morgue slab! Van Ees' stage hypnotist cousin Leonide (Bela Lugosi) shows up with his deaf and dumb "little man" (Angelo Rossitto). They both sneak around wearing identical hats, string ties and capes. Bela mentions the (actual) "great magician Raymund" and having been in a concentration camp. A fast talking reporter (Douglas Fowley) shows up with his dumb blonde girlfriend (Joyce Compton) and questions everybody. There's also an extremely idiotic private eye (Nat Pendleton), a maid (Gladys Blake) and the husband (Roland Varno). It's all just over one hour long and there's a surprise character in drag. Director Cabanne had started out with D. W. Griffith. The print is worn.

THE SPIDER (45) D Robert Webb, S Jo Eisinger, W. Scott Darling, P Ben Silvey
Richard Conte is a New Orleans private eye who hangs out at The Creole Bar, in this 62 min. Fox semi-remake. Conte and the rest of the cast are good and without the comedy relief, it could classify as film noir. A carnival mind reader (Faye Marlowe, who narrates), hires him, characters start to die, and he's blamed by the police. Henry the janitor (Mantan Moreland) helps hide a body (he has to ride in the back seat of a car with it). He sleeps in a closet and is easily scared (of course), but he actually saves the day twice. With (Swiss born) Kurt Kreuger as Garonne the magician, Martin Kosleck, acting much like Peter Lorre, Ann (DETOUR) Savage as the detective's double crossing partner, John Harvey, and Cara Williams. Webb later directed LOVE ME TENDER.

STREET CORNER (SW, 48) D Albert Kelley, S Jack Jungmeyer, P George McCall
Wise but weary Dr. Fenton (Joseph Crehan, also in Monogram Charlie Chan, Shadow and Bowery Boys movies) shows us what happened to 17 year old Lois (Marcia Mae Jones - also in 40s movies like HAUNTED HOUSE and LADY IN THE DEATH HOUSE) because her country club member parents couldn't be bothered to discuss "family relations." Lois gets "in trouble" after the prom, the boy is killed and she passes out after the "criminal operation" in a house on the wrong side of the tracks and nearly dies. The abortion doctor (she looks like a demented European peasant) is sentenced in court. While Dr. Fenton is narrating from his desk, his nurse asks, "Talking to yourself again?" The doc shows us a cesarean birth film (and a more explicit full color birth film that was substituted in the 60s). "Abortion is murder!" is the message of this roadshow hit originally from Wilshire Pictures. It was shown to all male or all female audiences for many years. Crehan played a similar role in the same year's BECAUSE OF EVE. Kelley had directed CAMPUS NIGHTS (29) and JUNGLE BRIDE (33).

STRIP STRIP HOORAY! (SW, 50) D Lillian Hunt

If you can tolerate the crooner and the overlong comedy segments, you'll finally be rewarded by a half dozen burlesque dancers including Blaza Glory and famous red head star Tempest Storm. One great looking blonde is backed by an (offscreen) jump blues band featuring piano and impressive electric guitar leads. Comedy includes a man and an "old hag" pretending to be bees, women spitting out honey and, of course, drinking and drunk routines. Hunt was a female burlesque stage show director.

SWING PARADE OF 1946 (Scorched Earth, 46) D Phil Karlson, S Tim Ryan, P Lindsley Parsons, Harry A. Romm

Carol (Gale Storm) becomes a star at the Embassy Club after being thrown out of her boarding house room. Owner Danny Warren (Phil Regan) falls for her while his rich big business father (Russell Hicks) tries to have his club shut down. The Stooges are live-in dishwashers who are promoted to waiters and do a plumbing routine. Comic bouncer Moose (Ed Brophy) treats them almost like Ted Healy used to and for some reason Moe's hair is lighter than usual. This Monogram movie was the last with Curly (who suffered a stroke in '46). The footage of Louis Jordan doing "Don't Worry About That Mule" and "Caledonia" is excellent. During the second hit the band's instruments light up and Jordan dances. I've always liked just looking at the Texas born star Storm since watching her on sitcoms as a kid. Her songs here are pretty MOR, but she later rocked with top 10 covers like "I Hear You Knockin'" (in 55). Other songs here (including "Stormy Weather") are from Connie Boswell (photographed to hide the fact that she had polio) and The Will Osbourne Orch. Also with Mary Treen as a wealthy friend of the Warrens, John Eldredge as the lawyer, and a weird teenager who imitates the sounds of trains, cars and various motors. The Stooges with Curly also appeared in six early 30s movies, three other 40s movies and had a brief gag scene in MY SISTER EILEEN (42).

TIME FLIES (Englewood, 44) D Walter Forde, S J. O. C. Orton, Ted Cavanagh, Howard Irving Young, P Edward Black

In Manhattan a con man (radio comic Tommy Handley as himself), Susie (American Evelyne Dall), a wise talking blonde American nightclub singer and her partner Bill (George Moon) join a professor (Sir Felix Aylmer) in his "Time Ball." They end up in 16th Century England where they introduce swing music, dictate lines to Shakespeare, introduce tobacco to Walter Ralieggh and auction off America (!). Most of the humor contrasts 1940's British and American slang and music with 16th Century British. Pocohantas goes to a bar and says "Me Thirsty!" Goofy FX include the stars briefly becoming babies in space, and at one point the film speeds up so they sound like The Chipmunks. Dall appears in male drag and there are several drug references. Best of all, Aylmer acts and sounds almost exactly like the professor on FUTURAMA! The Gainsborough fantasy runs 88 mis. Hadley had also been in Hitchcock's ELSTREE CALLING (30). Forde also directed BULLDOG JACK (35).

TIME OUT FOR RHYTHM (42) D Sidney Salkow, S Edmund L. Hartmann, Bert Lawrence, P Irving Starr

Danny (Rudy Vallee) and Mike (Richard Lane) open a talent agency. Francis (Rosemary Lane) is the top star but she's unreliable and threatens to break up the partners so her more talented and likable dancing and singing maid Kitty (Ann Miller) ends up replacing her. The Stooges show up a half dozen times in this Columbia musical. They sing, dance, act like gangsters and do their "Maha? Aha!" routine with nearsighted Curly throwing knives at Larry. A production number features Curly in Drag, Brenda And Covina (who play comic secretaries), and The Eddie Durant Rhumba Orch. Miller and The Stooges basically steal the show. Musical numbers are in nightclubs and radio and TV studios and there's talk about "selling television sets" (a plan that was soon derailed by Pearl Harbor). During parts of the best song ("Boogie Man") only the instruments of Glen Gray And His Casa Loma Orch. are seen. Pee Wee Hunt is the vocalist. Six Hits And A

Miss (later in Ron Ormond movies) sing the title song. Allen Jenkins (familiar from many Warner Brothers movies) is fun as Danny's piano playing sidekick and Stooge regular Bud Jamison appears briefly as a cook. Years later Salkow co-directed THE LAST MAN ON EARTH (64).

UNKNOWN ISLAND (Video Vortex, 48) D Jack Bernhard, S Robert T. Shanon, Jack Harley, P A. J. Cohen

Rich, bold and beautiful Carol (Virginia Grey from HOUSE OF HORRORS) backs her fame obsessed fiancé (Philip Reed) on his quest to photograph some prehistoric beasts. In a seedy Singapore bar they hire a reckless, hard drinking, loud laughing, womanizing ship captain (Barton MacLane), and he and his first mate shanghai a noble alcoholic (Richard Denning), whose "brains were scrambled" by being the only survivor of a previous trip to the uncharted island. The (mixed race) native crew members mutiny (several times) and the men fight over Carol. Once there, they encounter dinosaurs (dolls) and a "whole slew" of scary faced T Rexes (men in suits), always kept in the background. The main battle though is a T Rexes, a red haired gorilla (!). The rare Film Classics release was filmed with the same cheap Cinecolor process as SCARED TO DEATH (PV #28). The print has some jumps.

WATERFRONT (Dark Dreams, 44) D Steve Sekely, S Martin Mooney, Irwin R. Franklyn, P Arthur Alexander

Victor Marlow (John Carradine), a Nazi spy, checks into a boarding house in foggy San Francisco and contacts a Nazi Optometrist (J. Carrol Naish) who is being blackmailed for a code book. The fiancé (Terry Frost) of the German born landlady's daughter Freda (Maris Wrixon from WHITE PONGO) is blamed for one of Marlow's several murders. Carradine, who leaves behind sketches when he kills, is the best part of this better than average PRC feature. Gene Roth has a small role as a cop. The Hungarian director (Istvan Szekeley) had worked in Germany before making movies like REVENGE OF THE ZOMBIES (43) and BLONDE SAVAGE (47) in America.

WHISPERING GHOSTS (Fang, 42) D Alfred Werker, S Lou Breslow, P Sol M. Wurtzel
Radio detective Van Buren (Milton Berle) and Euclid (Willie Best) go to an old ship to try and solve a murder. A scared black servant (Best had been in THE GHOST BREAKERS with Bob Hope) was typical for the time, but this 20th Century release takes the racism further. Besides making jokes about Euclid's cowardice, stupidity and skin color, his boss purposely doesn't tell him that he's discovered that the ghosts are really actors. Long Jack (John Carradine) and his "crazy sister" (Rene Riano) both talk about the spirits of slaves, then secretly project a film of a scary bone through the nose African on the wall. A suspicious bearded professor (Milton Parsons) shows up with a know it all book salesman (Grady Sutton) and the heiress (co-star Brenda Joyce) is bound and gagged. There's a joke about MOBY DICK (Barrymore version), and besides pretending to be an old captain, Carradine is fun imitating a frog. With Arthur Hohl (police inspector), John Shelton (boyfriend), Abner Biberman (suspect), Charles Halton (attorney), and Frank Faylen (announcer). The radio star idea was from Red Skelton's WHISTLING... movies. Werker made A HAUNTING WE WILL GO, also with Shelton, the same year. The print is very dark, but just adjust the brightness knob.

WHITE PONGO (SW, 45) D Sam Newfield, S Raymond L. Schrock, P Sigmund Neufeld

A cliché Brit ("By jove") and his blonde daughter ("Right-O!") arrive in the jungle with a comic butler. She (Maris Wrixon, also in THE APE) falls for her new bodyguard (Richard Fraser). The Germans that the expedition joined up with turn out (surprise!) to be bad guys. Meanwhile Pongo, a big white "missing link" follows them upriver and kidnaps Wrixon to his tree house. Men in gorilla suit

fans will love the scene where Pongo fights another gorilla and another scene with a whole bunch of gorillas. One of 15 (!) Newfield directed movies from 45, the stock footage filled PRC release is now a David Friedman Roadshow Rarity. For some reason the box says it's a 1955 movie in color!

WHO KILLED DOC ROBBIN (Sinister, 48) D Bernard Carr, S Maurice Geraghty, Dorothy Reid, P Hal Roach Jr., Robert E. McGowan
(CURLEY AND HIS GANG IN THE HAUNTED HOUSE) Hal Roach (Sr.) attempted to revive his OUR GANG concept with THE ADVENTURES OF CURLEY AND HIS GANG (47) and this Cinecolor sequel. Five cute kids testify in court, relating haunted house cliché flashbacks to support their atomic scientist suspect friend. Larry Olsen is Curley, but the main kid is the freckled Speck (Dale Belding). Two kids get high from Ether fumes and characters talk about WWII, Japs and the A bomb. The two little black kids (not in the court scenes) were simply billed as "Dis And Dat" (Rene Beard and Donald King). They hide shaking under a bed, and yell "We's goin' home!" They drink all the lemonade that the smarter, braver white kids were selling until their bellies threaten to burst. The height of hilarity is when everyone thinks a chimpanzee is Dat. It all ends with Dat scared white and running away in his underwear. The year this was released by United Artists (a company co-founded by D. W. Griffith), South Carolina "States Rights" Senator Strom Thurmond ran for president. Bet he was a fan of Roach, who soon was producing AMOS N ANDY for TV. With a briefly seen George Zucco (the Doc), Grant Mitchell (judge), Don Castle (attorney), Virginia Grey, Little Eva in the 27 UNCLE TOM'S CABIN (nurse heir), and Charles (INGAGI) Gemora (gorilla). I first saw this in Copenhagen (thanks to a local Variety correspondent). Stymie Beard's look-a-like little brother Rene later sang with the 60's version of The Jayhawks ("Stranded In The Jungle"). Reid, wife of drug casualty silent movie star Wallace Reid, went on to write Francis, The Talking Mule movies

A YANK IN LIBYA (Dark Dreams, 42) D Albert Herman, S Arthur St. Claire, P George M. Merrick

Fast talking American newsman Mike Malone (Walter Woolf King from several Marx Brothers movies) in Libya, tries to stop local Nazis (led by William Vaughn) planning to incite a local Arab uprising. He also tries to get to know Miss Brooks (Joan Woodbury from KING OF THE ZOMBIES) better and tells a Hitler/Hirohito joke. About half of this pathetic just over an hour feature is very badly integrated jerky old footage from a much more expensive silent epic (also featuring many black Africans). With radio comedian Parkyakarkus (aka Henry Einstein, the father of Albert Brooks) as a helpful guy from Brooklyn disguised as an Arab merchant, Duncan Renaldo as a good Arab, George Lewis as a bad Arab ("Infidel Pig!"), top billed H. B. Warner as an old Brit diplomat, and Amarilla Morris doing a fast belly dance. Herman was an art director for KING KONG.

YOUTH AFLAME (Sinister, 45) D/S Elmer Clifton, P J. D. Kendis

(HOODLUM GIRLS) Everybody talks about the teens of today in this Social Service Pictures release starring Joy Reese as Katy, a nice Detroit girl who joins a "jive club" with a milk bar. Entertainment there includes an acrobatic dancer, a singing bartender and a long drum solo (my favorite part). One girl there says "Don't swoon you goon." Trouble is, Katy's wilder and prettier older sister Laura (Kay Moseley), manipulated by a (Timothy Farrell type) gangster boyfriend, spikes the punch. The sisters have a cat fight and it all leads to tragedy. Clifton was replaced (by Ida Lupino) as director of NOT WANTED (49), the year he died.

FIFTIES (1951-1960) A-C

All reviews by Michael J. Weldon

ATOMIC WAR BRIDE (SW, 60) D Veljko Bulajic, S Cesare Zavattini
(RAT, WAR) This excellent Yugoslavian (actually Serbo/ Croatian) movie is brilliantly chilling, grim - AND humorous. Cheerful optimistic nice guy John Johnson (Antun Vrdoljak) is excited about his marriage to blonde Maria (Ewa Krzyzewska) but their wedding is interrupted by a bomb attack. Martial law is declared, radiation suits are passed out, and he and other men are ordered into the service. People in a bomb shelter are horrified while watching the live results of their country's first strike atomic missiles (equipped with cameras) on a large TV screen. (This is uncomfortably like watching Desert Storm or the hunt for Bin Laden). John is put in front of a firing squad for leading a peace march and "instigating revolt." When H bombs start to hit, the president, denying all blame, buries his head in the dirt. John finally makes it back to his apartment where Maria dies in his arms from radiation. Actual WWII ruins are used for the devastated WWII city. The dubbed b/w print (released here by Medallion) is panned and scanned. The star, also a screenwriter and director, became a member of the Croatian Parliament in the early 90s. His Polish co-star had been in **ASHES AND DIAMONDS** (58). The Italian scriptwriter had many credits including the story for **THE BICYCLE THIEF** (48) and the director (from Montenegro) had been an assistant to Fellini and DeSica. His **THE DAY THAT SHOOK THE WORLD** (75) was released here by AIP.

BEAT GENERATION (VSOM, 59) D Charles Haas, S Richard Matheson, Lewis Meltzer, P Albert Zugsmith

(THIS REBEL AGE) Angry sexist L. A. police detective Dave (Steve Cochran) and his partner Jake (Jackie Coogan) are after the "Aspirin Kid" rapist. They don't realize that the perp is arrogant rich Nietzsche quoting Stan (Ray Danton) who uses jive talk and poetry to fit in at a beatnik club and is busy training an eager young partner in crime (Jim Mitchum). When Dave's new wife (Fay Spain) becomes a victim and discovers she's pregnant, she consults a pro life doctor (William Schallert). Jake (who appears in drag) is married to Mary (Irish McCalla) - imagine Uncle Fester with Sheena, Queen Of The Jungle (!). 2nd billed Mamie Van Doren (who was in seven Zugsmith productions in a row) is Georgia, a near victim. Fragments of singing from Louis Armstrong (he also does the very good theme song), Cathy Crosby, and Dick Contino, and some beat poetry from Maila (Vampira!) Nurmi break up the shocking (for the time) drama. Also with Ray Anthony (Mamie's husband), Maxie Rosenbloom, Norman Grabowski, Guy Stockwell, Charles Chaplin Jr., and a young blonde Regina Carroll who dances. Zugsmith and Haas made **GIRLS TOWN** and **THE BIG OPERATOR**, both with many of the same actors, the same year.

BECAUSE THEY'RE YOUNG (60) D Paul Wendkos, S James Gunn, P Jerry Bresler
Neil (Dick Clark), the bitter new history teacher at Harrison High, is a former football star who cares for his unhappy nephew (little Stephen Talbot from **LEAVE IT TO BEAVER**). Neil blames himself for the car accident that killed the kid's parents. He eventually finds happiness with the sexy secretary (Victoria Shaw) of the thick headed principal. Meanwhile, we see how the parents are to blame for how mixed up their kids are. Griff (Michael Callan) is a working class kid who goes bad. He and Warren Berlinger both want Ann (the always interesting Tuesday Weld) and cute Roberta Shore wants jock Doug McClure. Chris Robinson is the leader of a JD gang that disrupts the dance where Duane Eddy And The Rebels play "Shazam!" (a great moment) and James Darren sings. The theme song (by Eddy) was a #4 hit. With Philip Coollidge as Griff's dad and the singing voice of Bobby Rydell on the radio. The Columbia feature, based on a book by John Farris,

has been shown on AMC. Clark also has roles in THE YOUNG DOCTORS (61) and THE KILLERS THREE (68). Now he copies Regis Philbin.

BLONDE IN BONDAGE (Sinister, 57) D Robert Brandt, S Peter Bourne, P Tom Yunger

Larry (Mark Miller), a NYC reporter, is sent to Stockholm to investigate "Swedish morals." Every woman he meets seems to come on to him (two street hookers even fight over him) but he ends up trying to save Mona (Anita Thallaug), a sad bitter stripper kept strung out with morphine shots by her sinister manager/dealer Max. Max (who drives a Citroen) even makes her perform in a sideshow atmosphere tent show out of town. Hero Larry is beaten and left on railroad tracks to die but local women always help him out. Mona never actually strips on stage and her nude swim scene seems cut and or obscured by darkness. The jazzy music includes a theme song called "Shock Around The Clock." It's a rare DCA release (filmed on location, in English) but the sound on the print is pretty dodgy. Brandt later worked on Joe Sarno's INGA.

BLOOD CREATURE (Cinefear, 58) D Gerry De Leon, S Harry Paul Harber, P Kane W. Lynn, Eddie Romero

(TERROR IS A MAN) On a remote South Sea island, a panther man (Flory Carlos), surgically created by Dr. Girard (Francis Lederer) escapes and kills local natives. Ship wreck survivor Fitzgerald (Richard Derr) arrives and falls for the doctor's blonde beauty nurse wife Frances (Greta Thyssen). The creature (always covered in bandages) resembles the one in CURSE OF FRANKENSTEIN until its scary face is revealed. The main characters talk a lot, it rains a lot and Frances lounges in her bathing suit. With Oscar Keese as the brutal assistant Walter and Lilio Duran as servant girl Selena. Lederer starred in RETURN OF DRACULA, Derr in INVISIBLE AVENGER, and Thyssen in THE BEAT OF BUDAPEST all the same year. Hal Roach's Valiant first released this here, with a warning bell gimmick, then Hemisphere re-titled and re-issued it in 63. DeLeon's MAD DOCTOR OF BLOOD ISLAND (68) and Romero's THE TWILIGHT PEOPLE (71) were other Dr. Moreau inspired Filipino horror movies.

BLOODLUST! (Cinema Dementia, 59) P/D/S Ralph Brooke

Crown Int. released this low budget MOST DANGEROUS GAME retread in 61. Two young couples on a treasure hunt find themselves in "an unbelievable nightmare" on the island of Dr. Balleau (Wilton Graff). He has the bodies of his victims covered in wax for death scenes in a (big fake looking) cave. For the time shocking scenes include servants in quicksand and mutating in a vat, and a bloody crucifixion. The females are very good screamers but unintentional laughs come from rubber masks used for real faces. The visitors are Johnny (Robert Reed of BRADY BUNCH fame!), who towers over short blonde judo expert Betty (June Kenny from ATTACK OF THE PUPPET PEOPLE), Pete Garwood, and Joan Lora. Walter Brooke (later in THE RETURN OF COUNT YORGA) is the "alcoholic" secret lover of Balleau's wife (Lilyan Chauvin - see above review). Richard Cunha was cinematographer and Brianne Murphy was production Mgr. Graff, who looks sinister enough but is kind of boring, was in several Inner Sanctum movies and VALLEY OF THE ZOMBIES (46). The print is excellent.

BOP GIRL (GOES CALYPSO) (57) P/D Howard Koch, S Arnold Belgard, P Aubrey Schenck

It's rock (pop and even jazz) vs. calypso as Bob (Bobby Troup), a serious professor, takes notes and uses an applause meter at nightclubs, proving that "rock and roll is past its peak." He also falls for the sexy Jo (Judy Tyler dubbed by Marni Nixon), making his fiancée (Margo Woode) jealous. Tyler sings several numbers including "Rovin' Gal" with Johnny Olen's Bill Haley type rock band and "Calypso Boogie." The Goofers (a comic trio with a band) do one song while swinging upside-down and "Rock And Roll Until I Die" in coffins (!). The black acts are Lord Flea (the only real calypso singer here) who does several numbers with The Calypsonians, and R+B quartet The Titans who do the very impressive "It's So

Hard To Laugh" (on Vita Records, owned by Korla Pandit!). The Mary Kaye Trio does "Fools Rush In" (she also plays guitar) and Judy Harriet sings "Hard Rock Candy Baby." During the credits Nino Tempo (from THE GIRL CAN'T HELP IT) and his band do a hot honkin' sax instrumental. Lucien Littlefield (ONE FRIGHTENED NIGHT) plays the older professor. Les Baxter provided the other music for the U.A. feature. Tyler (JAILHOUSE ROCK) died in a car accident just before the release. Also see: CALYPSO HEATWAVE and CALYPSO JOE (below). These now rare Calypso features were released at the height of 50s rock and roll mania, also a time when top LP seller Harry Belafonte's "Banana Boat" went to #5. The directors all also made horror and sci fi movies.

BRIDE OF THE GORILLA (Englewood, 51) D/S Curt Siodmak, P Jack Broder

The unlovable Barney Chavez (Raymond Burr) causes the death of his South American plantation boss Van Gelder (Paul Cavanagh) so he can marry the man's neglected blonde former dancer wife (Barbara Payton). Al Long (Gisela Werbisek), an old servant, curses Barney and he becomes a "jungle demon," actually a man (Ray "Crash" Corrigan) in an ape suit. The college educated local police commissioner (Lon Chaney Jr., good in an atypical role) and the family doctor (Tom Conway) both eventually suspect that the new groom is behind some (offscreen) killings. Siodmak, of course, had written THE WOLFGANG ten years before, but the logic of this (only 65 mins. long) Realart release (a gorilla in S. America?) is closer to a JUNGLE JIM or BOMBA movie. And like them, it's padded with lots of wild animal stock footage. One difference is that Woody Strode got to play an educated police officer instead of a native with a spear for a change.

BROOBA (Tropic Twilight, 55) D Jukichi Suzuki, P Hidemasa Nagata

In 1955 the 40'th Anniversary re-issue of BIRTH OF A NATION helped encourage another rebirth of the KKK. Hollywood offered the world Darryl Zanuck's UNTAMED (heroic South African Boers vs. savage Zulus), TARZAN'S HIDDEN JUNGLE, AFRICAN MANHUNT, WAKAMBA!, two JUNGLE JIM movies, two RAMAR OF THE JUNGLE movies, LORD OF THE JUNGLE (Bomba), and the ADVENTURES OF CAPTAIN AFRICA and PANTHER GIRL OF THE CONGO serials. Kids also watched SHEENA, QUEEN OF THE JUNGLE, JUNGLE JIM and CAPTAIN SAFARI on TV. Occupied post WW2 Japan obviously needed their own version of a white supremacist jungle movie, so Daiei (with help from our State Dept.), filmed this in the L.A. County Arboretum! The Jane character (Yuko Yashio), her distinguished father, a mean trigger happy hunter, and a scared comic relief idiot, fly to Kenya. Only the airline stewardess speaks English and three characters relate flashbacks. While on safari, Brooba/Tarzan (Yoshiro Hamagushi) saves her from a (man in a suit) gorilla and she teaches him how to cook meat. Brooba, who lives in a treehouse with a Cheeta clone, also battles a huge (real) snake and rides elephants while screaming "Brooooo!" Black natives go "Yama Yama" and tie the intruders to stakes. One chief pleases the foreigners by having his daughter bow on her knees to them. Lines of dozens of topless women dance. Members of a more savage tribe (with skulls on poles) flee in terror when Brooba and his lions arrive and destroy their village. Their chief (who speaks with dubbed in broken Japanese) is former football star Woodrow Wilson "Woody" Strode (then a regular on JUNGLE JIM). I wonder how many of the American citizens playing natives had been drafted into our (segregated) armed forces to serve our white officers in the Pacific? I wonder how much they were paid for BROOBA and if they had separate (but "equal") eating and bathroom facilities on the set?

CALYPSO HEAT WAVE (57) D Fred F. Sears, S David Chandler, P Sam Katzman

Variety headlines scream "Calypso sweeps nation!" and Calypso Johnny (Johnny Desmond) is a top singing idol. An over bearing cigar chomping jukebox gangster (Michael Granger) says "Rock and roll was last year!" as he takes over the Disco record company. His sexy untalented girlfriend (SATAN IN HIGH HEELS star Meg Myles) wants to record (an idea from THE GIRL CAN'T HELP IT) and Johnny hides

out (and sings to former Little Rascal Darla Hood!) on his boat. The Hi-Los (a white vocal group with incredible voices), The Tarriers, a folk group with lead singer Alan Arkin (!), and The Treniers (also in THE GIRL CAN'T...) do two numbers each and R+B singer (later famous writer) Maya Angelou does "Run Joe." Paul Langton owns Disco, Merry Anders is his press agent girlfriend and young Joel Grey is a short employee who dances. Also with Mac Niles And The Calypsonians, George Stone, DJ Dick Whittington (still on in L.A.), and Gil Perkins. Desmond (Giovanni Desimons) was a big band singer who had 18 post war solo hits. It's from Columbia.

CALYPSO JOE (57) D/S Edward Dein, S Michael Dein, S Mildred Dein, P William F. Broidy

This one (from Allied Artists) has lots of calypso and some good dancing (by The Lester Horton Dancers). Stewardess Julie (Angie Dickinson, who looks wonderful in a slinky silver dress), has comic romantic complications with a rich Brazilian former boyfriend (Stephen Bekassy) and an egotistical TV commercial star (Edward Kemmer from SPACE PATROL). She makes stops in Rio and Trinidad and goes to nightclubs. Julie's hip talking friend, adviser and spy Joe (Herb Jeffries) sings in clubs, in an airport, and even on the plane, sometimes backed by The Calypsomaniacs (and with some wild sexy dancers). The best of his many numbers is "The Devil Is A Woman" with black nightclub dancer Lady T in a devil costume, and a pre-credit number with shouts of "Go! Go! Go!." Other songs are by Lord Flea and His Calypsonians (again), The Easy Riders (three white folk singers doing calypso standards), and The Duke Of Iron. Laurie Mitchell (QUEEN OF OUTER SPACE) is the blonde NYC roommate. Jeffries, a singer with Duke Ellington and a 40s black cowboy movie star, was the son of an Irish mother and a dark skinned Latin father. He married stripper Tempest Storm! Calypso songs were also in ROCK BABY ROCK IT! (56), UNTAMED YOUTH (sung by Mamie Van Doren!), THE UNKNOWN TERROR (with Sir Lancelot), the British ROCK AROUND THE WORLD (with Lord Flea) - all 57, and SWEET BEAT (58). The next time several studios cashed in on the same musical trend it was the twist.

CASANOVA'S BIG NIGHT (Par., 54) D Norman Z. McLeod, S Hal Kantor, Edmund Hartmann, P Paul Jones

In 18th Century Italy tailor's assistant Pippo (Bob Hope) tries to impersonate Casanova so he can score with the grocer Francesca (red haired Joan Fontaine). The actual famous lover (Vincent Price) has a swordfight (with John Hoyt), then flees his creditors. His valet Lucio (Basil Rathbone, who narrates) and Francesca force Pippo to continue his impersonation in Venice and romance Princess Elena (Audrey Dalton) so they can collect their money. The main bad guys are The Doge (Arnold Moss, familiar from many TV shows) and his assistants (John Carradine and Raymond Burr). Everybody wears wigs and Hope and Fontaine appear in drag. The funniest scene has a bearded prisoner in a dungeon named Emo (Lon Chaney Jr.) with an escape tunnel scam. At the end when Pippo is about to be decapitated, he offers an alternative ending by Bob "Orson Welles" Hope. If only the rest of the movie had the same wild spirit. The character actor cast is amazing though. Besides the four famous horror stars you can have fun seeing if you can spot Hugh Marlowe (Elena's brother), Natalie Schafer (her mother), Primo Carnera (her big guard), and Hope Emerson, Robert Hutton, Frieda Inescort, Frank Puglia, Paul Cavanagh, Henry Brandon, Douglas Fowley, Nestor Paiva, Lucien Littlefield, Fritz Feld, Skelton Knaggs, and glamour girls Joan Shawlee, Marla English, Kathryn Grant, and Arline Hunter. There's also an unidentified black servant boy. Famous top notch behind the scenes people include Edith Head, Wally Westmore and John Fulton. Hope, who may live to be 100, continued to star in movies for nearly 20 more years.

COSMIC MONSTERS (Englewood, 57) D Gilbert Gunn, S Joe Ambor, Paul Ryder, P George Maynard

(THE STRANGE WORLD OF PLANET X). Clocks stop and the TV goes off in a British pub (which closes at 10) after the opening research accident bomb blast. Freak storms and tidal waves make the news. Meanwhile, the fact that Michele (Gaby Andre), the new French computer operator assistant of Canadian scientist Gil Graham (Forrest Tucker) is a woman, seems to be a much bigger problem. A little girl finds a giant egg and meets a bearded bum in the woods who calls himself "Mr. Smith" (Martin Benson). He's really an alien who warns that a new hole in the ionosphere is causing dangerous cosmic rays that will drive people mad and "mutant spider/ants" will attack. After too much talking, there's a visual payoff as Michele is trapped in a giant spider web, a soldier's face is eaten, giant insects surround a school, and countless more attack in the woods. The alien has a ray gun and a flying saucer, and Theremin music is heard. DCA released this 75 min. feature with THE CRAWLING EYE (also starring Tucker). It was based on a British novel and TV series. Andre was later in GOLIATH AND THE DRAGON.

CRIME WAVE (JFTH!, 54) D Andre DeToth, S Crane Wilbur, Bernard Gordon, P Bryan Foy

Steve Lacey (Gene Nelson), a short ex con who served time at San Quentin, lives with his wife Ellen (Phyllis Kirk) and works as an airline mechanic. Three newly escaped cons kill a cop during a botched gas station hold up and decide to hide out at Lacey's apartment while planning a bank job. Tough, fast talking Lt. Sims (Sterling Hayden) is determined to find them. Doc Penny (Ted DeCorsia) is the brains of the small gang and Hastings (Charles Buchinsky/Bronson) is the idiot brute with his eyes on Ellen. Lacey is a good guy who reports to his parole officer but he's "no fink." The wounded Morgan (Ned Young) goes to a disgraced ex con doctor (Jay Novello) working as a vet. The 73 min. b/w Warner release, shot on location in Glendale and L.A., has a great stark realistic look and Hayden is good as usual. Also with Timothy Carey in an early role as a menacing con, Dubb Taylor as a gas station attendant, Fritz Feld, and Hank Worden. The print is excellent. The DeRoth/Wilbur/Foy team had just done the very different HOUSE OF WAX (53). Uncredited writer Gordon was blacklisted. Star Nelson became a director.

CROSSROADS AVENGER (SW, 53) D/S Ed Wood Jr, P Lew Dubin

"Famous insurance investigator" the Tucson Kid (Tom Keene, in westerns since '29) is framed for the murder of a local sheriff. He eventually clears his good name and convinces the not-too-bright deputy (Tom Tyler, in westerns since '25) that the local boss (Lyle Talbot) is the real bad guy. His gunmen are played by Kenne Duncan, (in westerns since '35), Bud Osborne (in westerns since 1916), and Wood regular Don Nagle. One says to Tyler, "as far as making a deputy, you'd make a good spittoon cleaner." Harvey Dunn plays Zeke, a helpful "old coot," and Wood rides by as a pony express man. The 25 min. color TV pilot is all cliches, but was no worse than most cheap kid appeal western TV shows of the period. It was shot 100 % outdoors. If it had sold, Wood might have become a TV director and we may never have heard of him.

[Click for D through G reviews](#)

FIFTIES (1951-1960) D-G

All reviews by Michael J. Weldon

DADDY-O (Col. 58) D Lou Place, S David Moessinger, P Elmer C. Rhoden Jr. Phil (Dick Contino) is driven off the road in his truck by blonde Jana (Sandra Giles) in her convertible. She says "Touch me and I'll split your head open!" He tells the amused witnesses "If she were a man I'd knock her teeth out!" That's how the main characters meet in this neglected gem from AIP. With over the top dialog, implied sex and drugs, rock and roll music, top heavy beauties, and some strong violence, it occasionally approaches the level of mid 60s Russ Meyer dramas. After pumped up former drag racer Phil is cleared of manslaughter in a hit and run death, he's put on probation and loses his license. Sidney (Bruno VeSota, in a role patterned after Sydney Greenstreet) hires him to sing at his Hi-Note club and uses him to drop off mystery ("junk") packages from Mexico. When Phil (billed as Daddy-O) passionately and angrily sings "Wait Till I Get You Home," the reaction shots from Jana and bad girl Marcia (Gloria Victor) are priceless. They both wear tight sweaters with push up bras that make their chests resemble the protruding headlights of the 50s cars they drive. When Sidney's weird gym owner sidekick Bruce (Jack McClure) sneers and stares through his thick lens glasses, he resembles David Letterman (!). With a night time drag race, car hops, dancing, and a visit to a hot dog shaped L. A. lunch counter. Phil also sings "Rock Candy Baby" and the ballad "Angel Eyes" backed by a four piece combo. Jimmy Madden wrote the songs and the jazzy score was the first by John Williams. Contino, who was nearly 30 at the time, was a body builder accordionist who had two chart hits. Giles, from Hooker, OK, is very sexy and convincing in her role. She was also in *LOST, LONELY AND VICIOUS* (PV #31) and is now a well known L.A. real estate agent. VeSota directed Victor in *INVASION OF THE STAR CREATURES* (62). Place, a brother in law of Sam Arkoff, only directed one other feature - *BEAST WITH A MILLION EYES* (55). Moessinger later became a producer of *WALKER, TEXAS RANGER!*

DANGEROUS CHARTER (Sinister, 58) P/D/S Robert Gottschalk, S Paul Strait, P John R. Moore

Federal agents let three poor fishermen keep The Medusa, a luxury yacht they found adrift, to use as a charter boat to Catalina Island. It's all a setup to catch the killer drug smuggler owners. Most of the movie takes place on the boat after the bad guys take it back. Richard Foote is the sympathetic junkie character who plays guitar and sings and Peter Forster is his sadistic but cultured villain boss. Hero Chris Warfield later acted in and produced William Rotsler nudie movies. His fiancée is played by Sally Fraser (*THE SPIDER, IT CONQUERED THE WORLD...*). Crown Int. released the color drama in 62.

DANGEROUS YOUTH (Fang, 58) D Herbert Wilcox, S Jack Trevor Story, P Anna Neagle

Dave (Frankie Vaughan), a "cheeky blighter" in Liverpool (scenes were shot there), is a singer who joins the Army but gets into fights and is blamed for a death. He sings the corny theme song and blonde co-star Carole Lesley also sings. It starts out with trouble making "Oingo boys" in black clothes and white ties but soon settles into a service drama (inspired by Elvis Army headlines). With George Baker as the Padre and Michael Ripper as a soldier who picks a fight by calling Dave a scouse. By the makers of *TEENAGE BAD GIRL*. Vaughn, a short Dean Martin type singer (from Liverpool), had over 30 chart hits in England (54-68) including versions of "Tweedle Dee" and "Green Door." Note: Wilcox and actress turned producer Neagle were married.

THE DAY THE EARTH FROZE (SW, 59) D Aleksandr Ptushko, S Viktor Vitkovich, Grigory Yagdfeld, P Julius Strandberg

(SAMPO) This impressive Vistascope color Soviet fantasy was shot in Finland, where it takes place. A wicked witch (played by a man) has the long blonde haired Annikky (Eve Kivi), kidnapped to an island. It's all a plot to force her immortal red bearded blacksmith brother (I. Voronov) to forge a "Sampo" which produces gold. He and Annikky's bearded woodsman lover (Andris Oshin) create a boat and set sail. Talking winds are captured in huge chained up bags, the sun is stolen and warriors are encased in ice. This is the '64 AIP version. They added narration (by Marvin Miller) and fake credits and tried to pass it off as a sci fi movie. By the director of SWORD AND THE DRAGON (56).

DEATH IN SMALL DOSES (Fang, 57) D Joseph Newman, S John McGreevey, P Richard Heermance

"Tom" (Peter Graves, the same year as BEGINNING OF THE END) is an FDA agent who moves into an \$8 per week L. A. boarding house and becomes a truck driver to investigate the black market for amphetamines and pep pills. He drives with the hopped up, jive talking jazz fan neighbor Mink (Connors just before THE RIFLEMAN series) and falls for the widow landlady (Mala Powers, same year as THE UNKNOWN TERROR). Merry Anders (THE HYPNOTIC EYE) is a roadside waitress who uses and deals. Incredibly, nearly everyone Tom meets either deals pills (a nickel a piece wholesale) and/or uses. Several characters freak out and crash trucks or attack others or are killed when they dare to speak up. In a memorable scene, Mink totally loses it in the diner (after he had swallowed "2 dozen bennies"). Also with Harry Lauter, Roy Engel, Robert B. Williams and Bob Shayne, all familiar looking 50s sci fi movie vets. It was based on a Saturday Evening Post article and is a top fave of The Cramps. By the director of THIS ISLAND EARTH.

DESTINATION SPACE (Sinister, 59) D Joseph Pevney, P/S Rip Van Ronkel

This CBS pilot film from Paramount doesn't seem to be in any reference books. Benedict (Harry Townes) has to defend his plan for the first manned Moon orbit during a Senate hearing. One senator (Robert Cornwaite), obviously patterned after McCarthy, mocks the plan as "Benedict's Billions." The determined hero defeats the "utter nitwit" with a pro space program speech. Eventually the mission is accomplished with an official observer (Edward Platt) on board. Meanwhile we see a space wheel, a meteorite collision and space walks, all using models as good or better than ones in 50's theatrical films. The familiar cast includes Whitney Blake as Benedict's fiance, Cecil Kellaway, Charles Aidman, William Traylor, and John Agar in a minor role as an astronaut. Townes was in SCREAMING MIMI and on every sci fi TV show of the period. Pevney had directed MAN OF A THOUSAND FACES (57).

ELECTRONIC MONSTER (Fang, 57) D Montgomery Tully, S Charles Eric Maine, J. MacLaren-Ross, P Alec C. Snowden

(ESCAPEMENT) Jeff (Rod Cameron), a New York insurance investigator is sent to Cannes to investigate the death of a film director. He discovers a former Nazi doctor (Carl Jaffe) doing "psychotherapy" experiments at a clinic run by the mysterious Zakon (Peter Illing with a monocle). Jeff's actress ex (Mary Murphy from THE WILD ONE) is there too and must be saved. Patients are put in morgue like drawers wearing a metal electrode cap that "clears their minds" and makes them dream. The dreams (filmed in a studio) are either good (modern dance) or bad (a whip dance). A black female dancer and a big Zakon head show up too. Seeing this for the first time since the 60s, I realized that the characters are all WW2 stereotypes, including good British doctors, save the day Americans and collaborating French. The dreams should have been much more imaginative. The music features weird electronic bloopers. Columbia released the Anglo-Amalgamated feature in America at 72 mins., but the original (available from Sinister) runs 8 more.

EXPRESSO BONGO (Kino, 59) P/D Val Guest, S Wolf Mankowitz

If you've seen ABSOLUTE BEGINNERS, here's a cool atmospheric b/w musical (based on a play) with a similar theme and setting from the time it was happening. Johnny Jackson (Laurence Harvey at his best) is an enthusiastic small time Jewish Soho manager who discovers Bert (Cliff Richard) singing "Play It Real Cool" in The Tom Tom Club. Renamed Bongo Herbert, he sings a ballad on TV and a religious song for his solo variety debut. He soon has major hits and is getting drunk with a blonde American movie star (Yolande Donlan) and questioning the whole phony business. Johnny also sings, solo and with the record company president (Meier Tzelniker from the stage version), and appears on a TV panel show about teens. One song goes "You've got a chip on your shoulder and an H bomb in your pants." Maisie (Sylvia Syms) is Johnny's stripper girlfriend who wants to be a singer. The very young looking pre hit Shadows back Bert in his pre-fame scenes and Burt Kwouk has a tiny role. There's a split screen segment and the credits are on pin ball machines. Columbia released a soundtrack E.P. by Richards, who had already had 8 hits. EXPRESSO would make a great double bill with DAY THE EARTH CAUGHT FIRE (62) by the same director and screenwriter. The Kino release is widescreen.

THE FABULOUS WORLD OF JULES VERNE (Englewood, 59) D/S Karel Zeman

(VYNALEZ ZKAZY) This wonderful looking Czech fantasy is based on several Verne novels (including Deadly Invention and Face The Flags). It features Melies style special effects (including submarines, airships and a giant squid) mixing actors with 19th Century engravings and animation. The plot concerns the possibility of science ending the world. The Warner Brothers 61 US intro features Hugh Downs (who recently finally retired from 20/20). They also Anglicized the Czech actor names. Even if you've seen the feature check out this tape for THE MAGIC WORLD OF KAREL ZEMAN, an excellent British documentary short showing the kindly seeming Zeman at work and behind the scenes on this and his other features (BARON MUNCHHAUSEN and JOURNEY TO THE BEGINNING OF TIME) plus scenes from his early shorts. The original US trailer is also included.

(THE FAMOUS) HOLLYWOOD BURLESQUE (SW, 52) D J. D. Kendis

Many of the comics in this review are female and the jokes deal with drinking and husbands. A guy peeping through a keyhole is edited into a bedroom set sequence. Jenne "The Modern Tigress" stars with Hilary, Honey Hayes and others who strip down to their pasties and G strings. An "Oriental" dances before a Goddess Shiva backdrop and the last (and best) one does a serious bump and grind. Comedy routines refer to our occupation forces in Europe and the music is 30s style jazz. Kendis, a former jeweler, produced movies like SLAVES IN BONDAGE and GAMBLING WITH SOULS in the 30s.

THE FAST AND THE FURIOUS (SW, 54) D/star John Ireland, D Edwards Sampson, S Jerome Down, Jean Howell, P Roger Corman

A truck driver (Ireland) wanted for murder attempts to take a race car driver (Dorothy Malone) and her Jaguar across the Mexican border at gun point, but gets stuck pretending he's a pro driver during a border race. The story (by Roger Corman) is simple and lots of scenes use rear projection. Malone is the most impressive acting wise and it's fun to see future AIP regulars like Bruno VeSota, Iris Adrian, Jonathan Haze and Snub Pollard. Jazz music is by the Chet Baker Quartet. Floyd (father of David) Crosby was the cinematographer. Corman's 3rd screen credit (he started directing the next year), it was the first release from ARC (later AIP). Thank Johnny Legend for presenting the rare video release - but one reel is shown twice (!).

FEMALE FIENDS (Sinister, 59) D Montgomery Tully, S McLaren Ross, P Alec C. Snoden

(STRANGE AWAKENING) An American (Lex Barker) in France is KO'd on the road, taken to a hospital then wakes in a cast in a Riviera home. He has no memory but is told that he's Peter, a wealthy heir whose poet father has been poisoned. The

confused wheelchair bound man eventually falls for his “sister” (Lisa Gastoni from WILD WILD PLANET) and discovers the whole plot. His “wife” (blonde Carole Mathews from THE MONSTER AND THE APE serial) is having an affair with his doctor (Peter Dyneley from THE MANSTER). Other characters are the mother (Nora Swinburne), a French blackmailer and a Swedish servant. This is the “longer 75 min. version” of the b/w British feature, based on the 40s novel Puzzle For Fiends. The 6’ 3” Barker worked non stop in Europe throughout the 60s and was especially popular in W. Germany. Tully also directed THE ELECTRONIC MONSTER.

FIRST SPACESHIP ON VENUS (Englewood, 60) D/S Kurt Maetzig, S Jan Fethke (DER SCHWEIGENDE STERN) In the future (1985!), an international (and totally interracial) team of 8 top doctors and professors are sent to a lunar space station, then to Venus to investigate threatening messages. A narrator describes their jobs and routines and they survive a meteor attack. On Venus, they use a land rover and encounter bouncing metallic “insects,” a petrified forest, a sphere (“like an immense golf ball”) and ruins. 50s American space movie cliches are mostly absent, but the physician widow Sumiko (Yoko Tani in a red suit) is a former lover of the American guy. The old prof. is British (at least in this dubbed version) and the communications officer is black. The chess playing robot is a little tank. A Theremin is heard. It’s based on Polish writer Stanislaw Lem’s 1951 novel. Only Tani (also in SAVAGE INNOCENTS and MARCO POLO) was known to western moviegoers. Crown Int. released the E. German Totalvision and Technicolor feature here in 62. Unlike later Soviet bloc sci fi movies released by Roger Corman, they didn’t add monsters or tamper too much with the plot. Hugo Grimaldi was the supervisor. The 78 min. video print looks great and is letterboxed.

FRANKENSTEIN’S DAUGHTER (Englewood, 58) D Richard Cunha, S H. E. Barrie, P Marc Frederic

Oliver “Frank” (Donald Murphy), is the demented and horny live-in assistant to an old European chemist (Felix Locher). Frank and the creepy, crippled gardener (Wolfe Barzell), use a liquid formula to turn the doctor’s nice tennis playing niece (Sandra Knight) into a part time monster with pop eyes. She roams the neighborhood at night (the paper screams “Woman Monster Menaces City!”) in her bathing suit. Then they graft the head (badly mangled from a car crash) of sexy blonde Suzie (Sally Todd), onto a revived body figuring that a woman’s brain would be more likely to obey. The ugly killer #2 monster is played by Harry Wilson, once the stand-in for Wallace Beery. Top billed John Ashley is the clueless boyfriend, Page Cavanaugh And His Trio play at a pool party and Harold Lloyd Jr. sings (“Have you heard, daddy bird?”). Also with Robert Dix. This entertaining nonsense was made the same year as Cunha’s GIANT FROM THE UNKNOWN (PV #30). The memorable make ups were by Harry Thomas. Locher was the father of actor Jon Hall and Knight was Mrs. Jack Nicholson at the time.

GANGBUSTERS (SW, 54) D Bill Karan, S Phillips H. Lord, P William J. Faris, William H. Clothier

After an extreme overkill 3 part intro, this settles into the tale of John “Omar” Pinson (Myron Healey), the smiling, smooth talking but vicious public enemy #4. He fakes his own death after his second prison escape and a crazed young ex con (Sam Edwards) kills to impress him. A flashback of Pinson digging out of his own grave is a nice touch and many actual locations are used. The “true story” was released the same year as DRAGNET (the movie version of the TV series) and Corman’s HIGHWAY DRAGNET but has a darker tone. With Frank Gerstle

(MONSTROSITY) and Don Harvey (in many serials) as detectives, Frankie Richards as Slug and Joyce Jameson in a bit part. It's a Johnny Legend Untamed Video.

GIANT FROM THE UNKNOWN (Englewood, 58) D/cine. Richard Cunha, S Frank Hart Taussig, Ralph Brooke, P Arthur A. Jacobs
Wayne (Edward Kemmer) helps Janet (blonde Sally Fraser) and her archaeologist father Prof. Cleveland (Morris Ankrum) to search in the woods (it was filmed in Big Bear, CA). They discover the "brutal, degenerate and depraved" revived Spanish Conquistador Diablo (big pro wrestler Buddy "Jethro's dad" Baer in armor). The local sheriff (short B western star Bob Steele) arrests Wayne for the mute giant's murders and Diablo carries off a local beauty (Joline Brand). Other characters are Crazy Indian Joe ("All White Man Die!") and a brave teen named Charlie Brown. Jack Pierce did the makeup and the music is by Albert Glasser. It's not as over the top or fun as Cunha's FRANKENSTEIN'S DAUGHTER or SHE DEMONS (both also from Astor in 58) but, despite the obvious dummy and fake boulders, it's actually a better, more coherent movie. Fraser and Kemmer (from the SPACE PATROL show) were also both in THE SPIDER (also 58).

GIANT GILA MONSTER (Englewood, 59) D/S Ray Kellogg, S Jay Simms, P Ken Curtis

Unlike in many teen movies of the time, the best buddy of the nice hard working mechanic hero Chance (Don Sullivan from TEENAGE ZOMBIES) is the friendly sheriff (Fred Graham, a vet of many serials). Chance sings (about the Lord telling children to laugh) to a little girl that needs leg braces. Then he bravely blows up the monster with some nitro in his jalopy. Toy vehicles and a train are destroyed and DJ "Steamroller Smith" spins platters at a barn party. Steamroller and another character have comedy relief drunk scenes. With Lisa Simone (MISSILE TO THE MOON) as the French girlfriend and Shug Fisher as the rich oil man. I first saw GILA in the early 60s at a Saturday matinee double bill at The Detroit in Lakewood, Ohio. Even then, most kids thought it was a ripoff, but enjoyed imitating the loud Theremin sounds. Conservative top 40 radio pioneer Gordon McLendon backed this and THE KILLER SHREWS, which starred GILA's producer. Fisher had been with Spade Cooley's band and Curtis (later Festus on GUNSMOKE) was with The Sons Of The Pioneers.

GIRL GANG (SW, 50) D/edit Robert C. Derteno, P George Weiss

Non-stop drug abuse is what keeps this incredible roadshow classic going. Joe (Timothy Farrell), a "regular guy" in a black shirt with white tie, lives in a cheap apt., but he always has willing young women around ready to steal cars, rob a gas station or blackmail horny businessmen for their weed or heroin. He gives June (Joanne Arnold) lessons on how to "joy pop" (in her leg). Wanda agrees to do 5 boys (offscreen of course) in order to join the gang while others get high and make out by garbage cans in the alley. Every time somebody gets high, harp music is heard. Joe also uses a disbarred alky doctor and young Jack who brings new customers ("Let's blaze em, you'll hit the ceiling!"). Women wear pointy push up bras, there's a cat fight, boogie woogie piano music and some jitterbug dancing. Farrell was also in PIN DOWN GIRL and GUN GIRLS (both PV #20) also by Derteno. William C. Thompson was cinematographer (notice the mic shadow). It's a Johnny Legend presentation.

THE GOLDEN MISTRESS (Englewood, 54) D/S/act Abner Biberman, S Lee Hewitt, P Richar Kay, Harry Rybnick

A New York model (Rosemarie Bowe) convinces Bill (John Agar, who narrates), a small boat captain in Haiti, to help her find some solid gold skeleton statues. They, his kid assistant Cristoff (Kiki) and her thief father (Biberman) face leeches, a giant clam, sharks and the "power of Dahmballa." The impressive looking Technicolor U.A. release was filmed on location in and around Port-Au-Prince and at impressive ruins of a fortress and a palace (sites of slave revolts). The locals appear poor but content in the pre Papa Doc Duvalier days. Time is spent showing Agar's double diving and authentic Haitian dancers. It's all fairly believable and tame until Cristoff's father Iznard (Andre Marcisse) takes Bill to a secret island. Members of a killer "lost, untamed African tribe" in war paint and grass skirts, tie the leads (now in love) to stakes. Their escape is pretty hilarious. The cinematographer was William C. Thompson (PLAN 9). This was one of the last acting roles for Biberman (WHISPERING GHOSTS, THE LEOPARD MAN...), and his first of many 50s director credits (he used the pseudonym Joel Judge). 50s covergirl Bowe was married to Robert Stack.

GOLD RAIDERS (Fang, 51) D Edward Bernds, S Elwood Ullman, Daniel Ullman, William Lively, P Jack Schwartz

The Stooges (with Shemp) are peddlers who go to the town of Red Mesa in their wagon. They make friends with former marshal George O'Brien (as himself - George O'Brien, in westerns since 1922) who sells insurance but still has time for cliché old west shootouts, bar fights and chases. The top billed Stooges slap each other a lot, harmonize ("Just Plain Jane") and conduct a medical exam on a passed out drunk. Laura (Sheila Ryan) is the daughter of the alcoholic old Doc (Clem Bevans) and Taggart (Lyle Talbot) is the businessman villain. Also with Fuzzy Knight (useless stuttering sheriff), Monte Blue, John Merton and other western vets. The United Artists release is only 56 mins. long. This and the 1930 Ted Healy movie SOUP TO NUTS (PV #26) were the only Stooge features with Shemp. Director Bernds (PV #30) also directed Stooges shorts with Curly, Shemp, and Joe Besser, and features with Curly Joe.

FIFTIES (1951-1960) H-L
All reviews by Michael J. Weldon

HELL SHIP MUTINY (Foothill, 57) D Lee Sholem, Elmo Williams, S DeVallon Scott, Wells Root

Like Republic's THE INVISIBLE AVENGER (58), this (66 min long) feature seems to be three episodes of an unsold Saturday morning TV serial with interesting guest stars. Capt. Knight (executive producer Jon Hall, who narrates) is a "part Polynesian" sailing ship captain and expert diver, so each segment has time killing underwater scenes ("a giant manta ray!"). Villain Malone (John Carradine) enslaves local island natives (who worship an idol that resembles Barney the dinosaur) and forces them to dive for pearls. The second part is the "mutiny" on Malone's boat and finally a French judge (Peter Lorre) arrives to hear local cases and take the bad guys to court in a larger island. In a comic outburst, he gets furious at Salty The Chimp and some loose chickens. With Roberta Haynes as the Princess, Felix Lochner (Hall's father) as the island chief, big Mike Mazurki as a dumb brute, tubby Stanley Adams for more comic relief, and Peter Coe. Lorre and Carradine had been in a number of the same Fox films and were later both in THE PATSY (64).

HEY BOY!, HEY GIRL! (59) D David L. Rich, S Raphael Hayes, James West, Harry Romm

Louis Prima (from New Orleans) and Keely Smith (from Norfolk, VA) basically play themselves in this fictional tale of how they met, fell in love, married and became hitmaking singers together. She reluctantly auditions for his band after he agrees to do a charity show. He then has to convince her kid brother Buzz that he's a regular guy who likes to hike in the woods. It's all Hollywood nonsense, but the musical sequences with wild Louis and deadpan Keely are wonderful, especially the theme song, "A Banana Split For My Baby" and Keely singing "Fever" with a blast of sax from Sam Butera. Other tunes are "Oh Marie," "When The Saints..." and "Up The Lazy River." James Gregory is the parish priest who brings them together. Also with Henry Slate, Kim Charney, and Barbara Heller. Unfortunately, the couple divorced less than two years after this Columbia feature was released and the hits stopped. HEY was recently shown on AMC, along with an excellent new feature length doc. on Prima, whose career goes back to the 30s.

THE HOAXTERS (52) D Herman Hoffman, Victor Lasky, William Herbert, P Dore Schary

A carnival barker (Sid Tomack) introduces this very slick 36 min. MGM short which effectively uses choice footage to compare WW2 fascists with Communists - but mostly concentrates on The USSR. Modern day viewers might be surprised seeing a huge American Bund rally (in 35) and a U.S. Communist one (in 46). Bits of speeches by FDR, Truman, Ike, Hoover and Churchill warn of the Communist threat and Jackie Robinson says "We don't want their help." The history of the U.S.S.R. is told in terms of the on/off/on/off "love and hate affair" with America. The Marshall Plan, NATO and The Voice of America are discussed, along with the (then current) Korean War. Narration is spoken by MGM contract stars Robert Taylor, James Whitmore, Barry Sullivan, Walter Pidgeon, future CA Senator George Murphy, and Broadway actress Marilyn Erskine. Tomack was the original Gillis on THE LIFE OF RILEY (49-50). Hoffman later directed THE INVISIBLE BOY (57). THE HOAXTERS played in newsreel theaters and opened for features, stayed in circulation for many years and even played on bills with Ron Ormond movies! We saw it on TCM.

HOT ROD GIRL (SW, 59) D Leslie Martinson, S John McGeevy, P Norman T. Herman (HOT CAR GIRL) Mechanic Jeff (John Smith, later on LARAMIE) blames himself and is put on parole after his kid brother dies drag racing. He becomes a workaholic, ignores his loyal blonde girlfriend Lisa (Lori Nelson, who also races) and is taunted by a smart ass new guy in black leather (Mark Andrews). A hot rod fan plain clothes cop (Chuck Connors, towering over the "teens") tries to help and keep the racers out of trouble. Many outdoor locations are used (the action highlight is a head-on chicken race) and unintentional humor is provided by an (obvious) midget as a hit and run victim kid. With Frank Gorshin (who does a Cagney impression) as Flat Top and funny, sexy Roxanne Arlen (from the BEAT THE CLOCK show!) as LP. The jazz soundtrack features Bud Shank (sax), Barney Kessel (guitar), and Maynard Ferguson (trumpet) and the editing is especially good. It's a Johnny Legend Untamed Video release by the director of HOT ROD RUMBLE.

HOUSE IN THE WOODS (Sinister, 59) D/S Maxwell Munden, P Geoffrey Goodbart War vet writer Geoff (Michael Gough) and his wife Carol (Patricia Roc), leave their city apartment to get away from neighbors who have loud parties. They rent a large country cottage for an extremely low amount. The widower artist owner (Ronald Howard) insists that all three of them stay there for a while before he moves and wants to paint Carol. Evidence starts mounting that he had killed his wife, which inspires Geoff to write a murder novel and predict what will happen next. This 62 min. British Film Workshop production is not a ghost story (as claimed in some books), but it could almost pass as an ALFRED HITCHCOCK TV episode. Howard had been in QUEEN OF SPADES (48). Gough, now known to millions as Alfred the butler, was about to act in HORROR OF DRACULA.

INCREDIBLE PETRIFIED WORLD (SW, 57) P/D Jerry Warren, S John W. Steiner After some guy narrates a film of undersea life (with a giant squid vs. shark scene), we see how four people lowered in an experimental diving bell end up trapped in underwater caves. John Carradine, often cast as older and/or crazy characters at the time, is the sane and young looking Mr. Wyman who created the bell. Robert Clarke leads the expedition with blonde Sheila Carol (from BEAST FROM HAUNTED CAVE), former Lois Lane Phyllis Coates (as a jealous, bitchy reporter) and Allen Windsor. They wander around a lot but don't find much besides a crazed "old" man with a very fake beard and some ONE MILLION B.C. lava flow footage. Parts were filmed in actual Arizona caverns. Warren put his cut rate JOURNEY TO THE CENTER OF THE EARTH inspired feature on a double bill with his TEENAGE ZOMBIES in 60. The trailer for TEENAGE is also on this tape along with an incredible Civil Defense short about bomb shelters for New York farmers!

THE ISLAND MONSTER (LSVideo, 53) D/S Roberto Montero, S Alberto Vecchietti, P Fortunato Misiano

(IL MOSTRO DELL' ISOLA) Lt. Mario Andriana (Franca Marzi), an upstanding family man, is sent to an island off of Naples to go undercover and investigate a drug smuggling ring. Don Gaetano (Boris Karloff), who is known for building a home for sick babies, has drugs ("cocaine, hashish and marijuana") smuggled in the false bottoms of milk cans. He also has Mario's little girl (Patrizia Remiddi) kidnapped and held captive in a cave by the ocean. Boris (who dubbed his own voice) frequently quickly switches his expression from kindly to sinister and back. His character dumps one man in the ocean for asking for more money and he threatens the life of the kid and even her little dog. Cigarette girls sell drugs at the Dancing Siren nightclub. Sexy singer Gloria (Renata Vicario) eventually agrees to help Mario and his wife save their daughter – and has a near topless scene. Filming was done on location and in a Rome studio. Although some books claim that this only played in Italian language theaters, Romana Films released it

(dubbed) in America in '57. It's interesting to see if you don't expect a horror movie. Montero later made THE SLASHER IS THE SEX MANIAC (72) and CALIGULA'S HOT NIGHTS (77) and his son Mario carried on in the long family exploitation tradition.

JAMBOREE (Warner, 57) D Ray Lockwood, S Leonard Kanter, P Max J. Rosenberg, Milton Subotsky

(DISC JOCKEY JAMBOREE) High production values and some classic performances make this a must for 50s music fans. Jerry Lee Lewis does "Great Balls Of Fire" (different than the record), Fats Domino does "Wait And See" and even young Frankie Avalon is decent, backed by with Rocco And The Saints. It has the best footage available of Carl Perkins, doing "Glad All Over." Buddy Knox, Jimmy Bowen and Charlie Gracie do pretty light teen appeal songs but are fun to watch and the sets are great. And how could you resist Slim Whitman! Also with Count Basie, Louis (brother of Frankie) Lymon, The Four Coins, Joe Williams and others. DJs from all over America (and Canada and Europe) show up to make intros and Dick Clark is seen hosting a TV telethon. DJs include Joe Finan and Robin Seymour (who I remember from Cleveland and Detroit), Milt Grant (an inspiration for HAIRSPRAY), and best of all by far, New York's Jocko Henderson who raps while wearing a space suit and helmet! The unavoidable plot concerns the new singing sensations Honey (Freda Holloway) and Pete (Paul Carr, later in BEN). His conniving bitch agent (Kay Medford, also in BYE BYE BIRDIE) used to be married to her agent (Bob Pastene). Connie Francis provided the female star's singing voice, as she had for the producers ROCK ROCK ROCK. This was recently released for the first time on video.

JOURNEY TO FREEDOM (SW, 57) D/edit Robert C. Dertano, S Herbert F. Nichols, P Stephen C. Apostoloff

Apostoloff/Stephens says this Republic feature is autobiographical. Stephen (Jacques Scott) is whipped in his cell in Bulgaria. Some friends break him out and they flee to Istanbul. He plays piano in a club, but a huge guy (Tor Johnson!) says "My grandfather was whipped to death by a Bulgarian!" and beats him up. In Paris he lands a Radio Free Europe job and a girlfriend (Genevieve Aumont), makes it to New York and falls for a blonde nurse (Jean Ann Lewis from GUN GIRLS) and finally to L.A. (where he would eventually make nudie movies). During this whole movie (by the director of PINDOWN GIRLS and GIRL GANG), the voices of Commies threaten and mock him ("Distance means nothing in this day of the guided missile and the H bomb!"). They sound like the 60's song "Mr Blue" (by Clear Light). William C. Thompson was cinematographer.

JUNGLE GIRL AND THE SLAVER (Unearthly, 57) D Herman Leitner, D Ernst Von Salomon, P Helmuth Volmer

(LIANE, DIE WEISSE SKLAVIN) In the W. German/Italian sequel to LIANE THE JUNGLE GODDESS (PV #10), police inspector Frank (Adrian Hoven) is assigned to "break the vicious slave rings." He declares that naïve giggling teenage blonde jungle queen Liane (Marion Michael) is "our only hope." Liane dances and climbs to her tree house in her very skimpy jungle bikini. Captive slaver Frazer (Freidrich Joloff) leers as she smiles at him while eating a banana. He and the head Arab slaver Ibrahim (Rik Battaglia) fight over Liane and Frank instantly falls for her. Meanwhile most members of her (black) Woodoo tribe, including her tall laughing guard Tanga (Jean Pierre Faye) are slaughtered and members of another friendly tribe are taken away in chains. Hollywood movie blackface finally ended (more or less) in the early 50s but other countries continued with the minstrel tradition. Liane's best friend, the dancing, singing black Ku-Lala is actually a white woman ("Lei Ilima") in full body black make up. Parts take place in the desert and in a (real looking) Arab city. There's lots of animal hunting footage and some actual native footage. Some scenes were condensed with added narration for the English dubbed version (with Liane renamed Diana). Salomon also wrote the nazi era KONGO EXPRESS (39). Joloff was also in THE THIRD SEX (PV #10) and TEENAGE WOLFPACK (PV #19). The Medallion TV print is dark and the color is

faded. The tape includes several choice 70s trailers. JUNGLE GIRL... was released in America by DCA (owned by AMOS 'N ANDY producer Hal Roach Jr.) as NATURE GIRL AND THE SLAVER, then played on local TV stations. Liane movies, based on a novel by Anne-Day Helveg, were so popular in Germany that a musical (!) TV version was made in 1996.

JUVENILE JUNGLE (Fang, 58) D William Witney, S Arthur T. Horman, P Sidney Picker

The JDs in this Republic feature are more like gangsters. Hal (Corey Allen) arrives in town and starts making crime plans with the sexy, plotting jealous waitress Glory (Rebecca Welles), the leader of a gang. After a botched liquor store holdup, the nice Carolyn (Anne Whitfield) is held hostage and Hal becomes her protector against the bad couple Glory and Monte (Joe Di Reda) and the two females have a cat fight. The loser members are Tic Tac (Richard Bakalyan - PV # 25), a big mouth drunk and the not so bright Duke (Joe Conley). At a beach party Tic Tac asks Glory, "Beer, buns and sand in your bra, what more do you want?" Allen, from Cleveland, had been in REBEL WITHOUT A CAUSE.

KING DINOSAUR (Sinister, 55) D Bert I. Gordon, S Tom Gries, P Gordon Zimbalist

After a very long intro (and narration by Marvin Miller), 2 men and 2 women land on the new planet Nova (the only thing we see of their spaceship is a wing). One says, "Let's get out of these suits" and they laugh at some baby honey bears. Some giant crickets fight, a gator battles a lizard, then an A bomb explodes. The end. The Lippert release (only 59 mins.) is pretty mind numbing. The stars are Bill Bryant (later in many TV movies), Douglas Henderson (INVASION OF THE SAUCER MEN, BLACK ZOO...) and Wanda Curtis and Patti Gallagher who seem to have disappeared along with planet Nova. Screenwriter Gries later directed HELTER SKELTER (76).

LOST, LONELY AND VICIOUS (Englewood, 57) D Frank Myers, S Norman Graham, P Charles M. Casinelli

This downbeat 75 min. local James Dean inspired movie is about Johnnie Dennis (Ken Clayton, promoted as a next Dean) as a bored, fast driving, bongo playing, death obsessed new Hollywood actor. Sarcastic young people and his dejected European coach Tanya (Lilyan Chauvin, also in TICKLE ME) hang out in a malt shop and talk about him. He gets into fights, falls for a nice drug store clerk (Barbara Wilson), has flashbacks in his car and thinks a painting is cursed. I liked the supporting characters best including the egotistical wise guy actor Walt and his friend Pig, and the platinum blondes: naive TV actress Darlene from New York and the "stacked dish" Pinkie. The camera closes in on the butts of the females dancing - to a concertina player (?). It was filmed in Tuscaloosa, Alabama (!), was released by Howco and is now also available from Something Weird and Sinister.

LOUISIANA HUSSY (Englewood, 59) D Lee Sholem, S Charles Lang, P Charles M. Caswell

(THE SECRET OF NINA DUPREZ) Nanette (Nan Peterson), the sexy, shameless hussy of the title, has two Cajun trapper/fisherman brothers at each others throats. They even fight while gathering moss from trees. Pierre (Robert Richards) marries the nice Lily (Betty Lynn, later Thelma Lou on THE ANDY GRIFFITH SHOW), but spends his wedding day with Nanette, who then moves in with angry jealous Jacques (Peter Coe, from several Universal horror movies). Eventually, the black servant of a rich drunk (Harry Lauter from many 50s sci fi movies) tells a

flashback revealing that “Nanette” was a servant who had ruined his life too. Peterson (from THE HIDEOUS SUN DEMON and SHOTGUN WEDDING - PV #23) does the twist in her bra and (her double) takes a nude swim. It's a pretty good swamp drama and even has an old gris gris woman. Director William Rowland (PSYCHO LOVER) added scenes to the Howco release. There are no end credits.

[Click for M through R reviews](#)

FIFTIES (1951-1960) M-R
All reviews by Michael J. Weldon

M (51) D Joseph Losey, S Norman Reilly-Raine, Leo Katcher, P Seymour Nebenzal
 As in the famous original, a quiet man (David Wayne) is busy killing little girls. He whistles a classical tune and decapitates a doll at his apartment. Since the cops are harassing his many operations while searching for the killer, a gang leader (Martin Gabel) mobilizes the underworld (and his cab company) to catch him. Eventually, a drunken counselor (Luther Adler) "defends" the cowering killer. This hard-hitting, atmospheric remake has excellent cinematography by Ernest Laszlo (D.O.A., KISS ME DEADLY...) and standout performances by Wayne and Adler (Stella Adler's brother). The L.A. locations include the Long Beach Pike amusement pier (GORILLA AT LARGE, INCREDIBLY STRANGE CREATURES...), the Bunker Hill cable car and steps (THE INDESTRUCTIBLE MAN, MY GUN IS QUICK, KISS ME DEADLY...) and most important of all, the amazing Bradley Building (DOUBLE INDEMNITY, I THE JURY...), designed by the grandfather of Forry Ackerman (!). The assistant director was Robert Aldrich. Also with Howard da Silva and Steve Brodie as police detectives, Raymond Burr as the raspy voiced Patsy, Jim Backus as the hyper mayor, Karen Morley, Walter Burke, Jimmie Dodd, and Frank Moran. The Columbia release was banned by The Ohio censorship board as not being of a "moral, educational, or amusing or harmless character." The ruling was later reversed by the U.S. Supreme Court, but M still never airs on TV. While it was being filmed, original M star Peter Lorre was back in Germany making his disturbing DER VERLORENE. This was the last American project of Nebenzal, who had produced PANDORA'S BOX, THE THREEPENNY OPERA, THE TESTAMENT OF MABUSE and Fritz Lang's M. Soon afterwards, the following were blacklisted: Losey (who restarted in Europe), Da Silva (acted on stage) and Morley (retired).

MANIA (Cinema Dementia, 59) D/S John Gilling, P/Cine. Monty Berman, P Robert S. Baker

(THE FLESH AND THE FIENDS) Violent and gruesome for the time, this graverobber classic is still worthwhile for some great acting. 1820s Edinburgh Dr. Knox (Peter Cushing with one eye shut) is arrogant and harsh but is inspiring and kind to his students. He's passionate when debating a reverend on the existence of the soul and mocking other doctors then daring them to sue him. Hare (Donald Pleasence) makes incredible faces and jumps up and down in excitement while watching Burke (George Rose) kill but is afraid of rats. After the pair's indiscriminate killing for profit spree is ended, Burke escapes hanging by giving evidence against Hare, but his eyes are burned out in an alley. Meanwhile poor medical student Chris (John Cairney) falls hopelessly for the complex wild bar girl Mary (Billie Whitelaw) which is contrasted to Dr. Mitchell (Dermot Walsh) courting Knox's proper niece Martha (June Laverick). Other characters are Mrs. Burke (Renee Houston) and the "daft" young Jamie (Melvyn Hayes). The impressive epic crowd scenes are from David Lean's OLIVER TWIST (48). The Burke and Hare story was also the basis for THE GREED OF WILLIAM HART (48), written by Gilling, and THE DOCTOR AND THE DEVILS (85). MANIA was released in America in '61, then again (cut) as THE FIENDISH GHOULS in '65. This is the U.S. TV version.

(MESA OF) LOST WOMEN (Englewood, 53) D Ron Ormond, D/S Herbert Tevos, P G. William Perkins, Melvin Gordon

Ron and June Ormond (PV #26) were hired by Howco to film around Tevos' incoherent unfinished "Tarantula" footage. Lyle Talbot narrates the still incoherent but oddly fascinating feature. The now feeble minded Dr. Masterson (Harmon Stevens) escapes from an asylum where he had been committed after a visit to the secret cave lab of the mad Dr. Aranya (Jackie Coogan) in the "Mexican

desert of Death.” Aranya had created “spider women” led by Tandra Quinn, who stares real good and does a sultry dance in a bar. He calls his several dwarfs (one is Angelo Rossitto) “puny, unimportant things.” After a ride in a small plane with an asylum attendant (George Barrows, who usually acted in gorilla suits), there’s time for the pilot to be part of a love triangle, a giant tarantula puppet attacks, then Masterson blows everything up. His story is told in a series of flashbacks by a couple (Robert Knapp and Mary Hill) found wandering in the desert by Richard Travis and Chris Pin Martin (“Ay Cramba!”) to a doctor (Allan Nixon, who somehow received 2’nd billing). Samuel Wu is an Asian servant, and look hard and you’ll see Ed Wood regulars Dolores Fuller (PV #22) and Mona McKinnon as spider women, and Jerry Warren regular Katherine Victor. The cinematographer was Karl Strauss (ISLAND OF LOST SOULS, MURDER BY THE CLOCK...).

MISSILE TO THE MOON (Englewood, 59) D Richard Cunha, S H. E. Barrie, Vincent Fotre, P Marc Frederic

Yes, it’s the even cheaper remake of CAT WOMEN OF THE MOON (PV #15), featuring those surreal, slow moving rock men, lots of laughs and some amazing hair styles. The short Tommy Cook (star of TEENAGE CRIME WAVE) and Gary Clarke (from HOW TO MAKE A MONSTER) are escaped cons who hide in a rocketship and end up on the all female moon along with Richard Travis (MESA OF LOST WOMEN) and Cathy Downs (THE AMAZING COLOSSAL MAN). Cook, whose character is “as subtle as a sledge hammer,” says “Don’t think honey, just be beautiful” to his new space babe. Downs is tied up and threatened by “the dark creature” (giant spider) in the “extermination chamber” (very fake cave). The conniving hypnotizing killer Alpha (Nina Bara from the SPACE PATROL show) takes over from Queen Lido (K. T. Stevens from JUNGLE HELL). With “international beauty contest winners” including Marjorie Hellen as Zeema, Laurie Mitchell, and Marianne Gaba (Playboy’s Miss Sept. 59). There are some jumps in the print.

MONSTER FROM GREEN HELL (Englewood, 58) D/editor Kenneth G. Crane, S Louis Vittes, Endre Bohem, P Al Zimbalist

It’s too bad this movie is so bad because the buzzing monster wasps (of various sizes) are pretty cool and I love those big eyeball closeups. Jack Rabin, Irwin Block, Paul Blaisdell and Wah Chang all worked on the FX. Much of the footage (safari, elephant stampede, Zulu attack) is from the big budget STANLEY AND LIVINGSTON (37) and characters are dressed to resemble the (19’t Century) ones seen in old sepia tinted long shots. Jim Davis stars as a doctor who is sent to The Congo to investigate and Barbara Turner is the daughter of an old doctor (Vladimir Sokoloff) there. Joel Fluellen is the philosophical and faithful black Arobi and Eduardo Ciannelli is an Arab with a whip who leads the bearers (actually slaves from old footage). It all ends at the Bronson caverns. The music is by Albert Glasser. Zimbalist also made TARZAN, THE APE MAN and WATUSI, using African movie stock footage. Turner married Vic Morrow. Their daughter is Jennifer Jason Leigh.

NATURE’S PARADISE (SW, 57) D Charles Saunders, S Denise Kaye, Leslie Bell, P Frank Berns

England’s first nudist movie was backed by Americans Subotsky and Max J. Rosenberg, who later formed Amicus. Flashbacks show how office worker Joan (Anita Love) talks her friend Pat (dancer Katy Cashfield) into joining her at a nudist colony. Mike (American Carl Conway, later in MY BARE LADY) joins just to meet Joan and they eventually marry. Several women spend a lot of time on a trampoline. Others strike classic poses during a beauty contest. Naked people swim and play badminton. Unlike in most of these movies, the main characters sit around (naked) and talk a lot and they like to run instead of just stroll around. It all ends with a bizarre (dubbed in) camp fire singalong. It was shot at the St. Albans Spielplatz reserve and The Duke Of Bedford’s Woburn Abbey home. There’s a flashback inside a flashback and a poster for THE UNASHAMED. The

letterboxed widescreen color tape also includes two American color sound nudie shorts. **DOUBLE TROUBLE** stars the Bennett twins (from Doris Wishman and Barry Mahon movies) and in **HOT ROCKS**, three hungover women decide to take a sauna.

NIGHT OF THE GHOULS (Englewood, 58) P/D/S Ed Wood Jr.

(**REVENGE OF THE DEAD**) The intro to this 69 min. oddity features Criswell, who then narrates (a lot). After some comedy from Kelton the cop (Paul Marco) in the minimal police station and a "juvenile delinquency" scene from Wood's unfinished **Hellborn** (56), including Conrad Brooks, we finally get around to the bizarre flashback of the "ghost chaser" Lt. (Duke Moore), who only wants to go to the opera. It's sort of a sequel to **BRIDE OF THE MONSTER** with only Lobo (Tor Johnson) returning, and Kenne Duncan as the phony mystic Dr. Acula. The amazing seance sequence (like a magic stage show from the 1800's) includes skeletons, a floating trumpet, a slo/mo spirit guide (who looks black) and a speaking corpse. Valda Hansen is the (fake) "white ghost," Jeannie Stevens is the "black ghost" (in scenes from Wood's TV pilot **The Final Curtain** - 57) and John Carpenter is the captain. I love Lobo's mutant face (makeup by Henry Thomas) and Wood putting himself on a police wanted photo. Ronnie Ashcroft was an assistant director and William C. Thompson was cinematographer. I first saw this once-lost film in the early 80s at the Fangoria offices thanks to Uncle Bob. This recent video release has irritating new credits.

NIGHT OF THE QUARTER MOON (Fang, 59) D Hugo Haas, S Frank Davis, Franklin Coen, P Albert Zugsmith

(**FLESH AND FLAME**) Compared to other Haas movies, this Cinemascope MGM release is a slick, big budget epic. Chuck (Barrymore), a traumatized former Korean war POW meets and marries Ginny (Julie London) in Mexico. Since he's a member of the rich, famous Nelson family, they make headlines back in S.F. When his mother (Agnes Moorehead) discovers Ginny is part black, she has Chuck drugged, arrested, put in a sanitarium and starts divorce proceedings! A black lawyer (James Edwards from **HOME OF THE BRAVE**) takes Ginny's case. Nat "King Cole acts and sings "To Whom It May Concern" and Cathy (niece of Bing) sings "Blue Moon." With the gorgeous Anna Kashfi, the always fun to watch Arthur Shields, Dean Jones and Edward Andrews. The casting of Jackie Coogan, Ray Anthony, Charles Chaplin Jr., Woo Woo Grabowsky and an unbilled Frank Gorshin is pure Zugsmith. So is the fact that London is seen nearly naked while swimming, talks about swimming naked and agrees to strip in court. The screenwriters later wrote **THE TRAIN**. The print is panned and scanned.

PERILS OF THE JUNGLE (Sinister, 53) D George Blair, S Frank Taussig, Robert T. Smith, P Walter White Jr.

Ohio born wild animal trainer Clyde Beatty stars in what seems to be two episodes of an unsold TV kids' series narrated by a man showing 16mm footage to his nephews. Beatty (as himself) helps out an animal dealer (Phyllis Coates) who has to contend with cliché bad guy Gorman (John Doucete). Beatty uses his famous whip and chair to tame lions during a fire and the native "boys" say "Yes, Bwana." The second story involves a narrow escape from a native king in a skull mask. Only 63 mins. long and from Lippert. Blair also made **SABU AND THE MAGIC RING** (57). Beatty's next (and last) role was in **RING OF FEAR** (Warners 54), set in his own circus and co-starring Mickey Spillane!

PHANTOM FROM 10,000 LEAGUES (Sinister, 56) P/D/edit Dan Milner, S Lou Rusoff, P Jack Milner

Ted Baxter (Kent Taylor) finds a radiation scarred body on the beach, a victim of a man in a suit sea creature. The beachcomber tourist in polka dot trunks is really

Oceanographer Dr. Stevens who has created a death ray. The Paul Blaisdell created monster looks like a lion/dragon/fish/man. Things explode, the FBI investigates, characters talk a lot and a mike boom is visible. With Cathy Downs as the daughter, Michael Whalen as a Professor who experiments on turtles, Helene Stanton as a spy, and Phillip Pine. The pathetic ARC (pre AIP) release was shot on Catalina Island. Milner directed FROM HELL IT CAME (57) and Downs and Whalen were both in MISSILE TO THE MOON (59). This was on a double bill with Corman's DAY THE WORLD ENDED.

PICKUP (Fang, 51) P/D/S/star Hugo Haas

Horak (Haas), a middle aged Czech widower railroad man falls for and marries the gum chewing, gold digging Betty (Beverly Michaels), who had just been evicted. He loses his hearing (the doc says it's "psychosomatic") but when he regains it, pretends to be deaf as she tells her lover (Allan Nixon) that "that old spider makes me sick." This leads to tragedy and murder and it's sorta like THE POSTMAN ALWAYS RINGS TWICE from the husband's point of view. Michaels looks great, especially wearing a beret, riding side saddle on a merry-go-round, and she's fascinating to listen to as she spews out her bored, disgusted, insulting dialog. With Bernard Gorcey (Leo's dad). From Columbia. Hugo (who had first directed in Hungary) and Michaels returned in GIRL ON THE BRIDGE and she went on to star in WICKED WOMAN, BETRAYED WOMEN and the Hammer film BLONDE BAIT before mid 50s retirement.

THE PLAYGIRLS AND THE VAMPIRE (SW, 60) D/S Piero Regnoli, P Tiziano Longo (L'ULTIMA PREDA DEL VAMPIRO) The group of beautiful women trapped in a remote place plot is similar to HORRORS OF SPIDER ISLAND (59), THE VAMPIRE AND THE BALLERINA (60) and THE BLOODY PIT OF HORROR (66) and like those, this is a true sexy shocker. Most of the "playgirls" stranded in a castle wear see through nighties, Lyla Rocco does a strip tease, and after Katia (Maria Giovannini) becomes a vampire, she spends the rest of the movie wandering around naked. She's usually seen in the dark or just from the neck up, but it's still pretty outrageous for 1960. This is the uncut American theatrical version (Fanfare/Richard Gordon released it in 63). Lyla Rocco stars as the reincarnation of a lover of the vampire Count Kernassy (Walter Brandi who also plays his descendant and gets to fight himself). There's lots of thunder and lightning, a memorable nude staking scene and the Count has a weird disintegration scene.

THE PURPLE GANG (JFTH!, 60) D Frank McDonald, S Jack Dewitt, P Lindsay Parsons

In Detroit during the 20s "Honeyboy" Willard (Robert Blake) declares that "People are like sheep" and "Fear makes the world go round." By the time of prohibition he's running a phony protection racket. He joins forces with three brothers led by Eddie (Joe Turkel) who smuggle booze from Canada, and Capone sends Killer Burke (Paul Dubov) to help. Gangsters, bad cops and innocent citizens are machine gunned and the pregnant blonde wife (Elaine Edwards from THE BAT) of Lt. Harley (star Barry Sullivan) is shoved out of a window. Honeyboy says "No liquor, no junk, no broads while I'm running the show," and battles the Mafia members trying to muscle in on his territory but Blake's claustrophobic character gets more and more psychotic. He puts his best friend and right hand man Hank (Marc Cavell) in a coffin and fills it with cement. He freaks out and sobs when jailed. This is strange to watch knowing that Blake has been behaving the same way recently in real life. Drugs (marijuana and heroin) are sold out of a flower shop. A U.S government narcotics agent introduces the Allied Artists release, one of several movies inspired by the then popular UNTOUCHABLES TV show. It's based more or less on real characters. Everything was shot on sets, 30s footage was edited in and Sullivan narrates and thinks out loud. Also with Susy Marquette, Jody Lawrance, and Nestor Paiva. DeWitt also wrote CELL 2455 DEATH ROW (55) and A MAN CALLED HORSE (70). The print (with an added Warner Brothers logo) is excellent.

QUICKSAND (Englewood, 50) D Irving Pichel, S Robert Smith, P Mort Briskin
 Dan (Mickey Rooney who narrates) is a Navy Vet auto mechanic who wants the new “blonde babe” waitress Vera (Jeanne, sister of James, Cagney). She wants a \$2000 mink coat. QUICKSAND is a perfect title as every stupid thing Dan does pulls him deeper in dept and in danger until he’s on the run for murder. Nick (Peter Lorre) who runs the Joyland pinball parlor on a (real) pier wants Vera back and Helen (Barbara Bates) is Dan’s nice, pretty, lovesick former girlfriend. Also with Minerva Urecal (from several Monogram Lugosi movies), Jimmy Dodd (soon to star on THE MICKEY MOUSE CLUB), Ray Teal (BONANZA sheriff), Jack Elam and Red Nichols and his band. Rooney and Lorre (both shorter than most of the women in this movie) had planned to make several features together but this film noir was it. Pichel directed DESTINATION MOON the same year.

RING OF FEAR (Fang, 54) D/S James Edward Grant, S Paul Fix, Philip MacDonald, P Robert M. Fellows

In PV #28 Mickey Spillane tells how he and his real life cop friend Jack Strang were hired by behind the scenes producer John Wayne to play Spillane and his creation Mike Hammer in this circus mystery. The new ringmaster is the devious “hopeless schizophrenic” killer Dublin (Sean McClory, the real star), who has escaped from a mental hospital. He blackmails an alcoholic old clown (B western sidekick Emmett Lynn) to help cause deadly accidents while trying to eliminate the husband (John Bromfield) of his trapeze artist former love Valerie (Marian Carr). Circus owner Clyde Beatty (as himself) and his cranky manager (Pat O’Brien) hire Spillane and his friend (never called Hammer) to hang around and investigate. Many actual Beatty circus acts and parades are seen and Beatty (who had starred in 30’s movies) tames large lions and tigers. It’s a fun movie with a mostly Irish cast, but this is a b/w TV print of the Cinemascope Warnercolor release. Also with Gonzalez Gonzalez (kangaroo boxing comic relief) and Kenneth Tobey. McClory (from Dublin) later starred in VALLEY OF THE DRAGONS and blonde beauty Carr (here in a leopard print swimsuit) was in KISS ME DEADLY and THE INDESTRUCTIBLE MAN.

THE ROCKET MAN (Fang, 53) D Oscar Rudolph, S Lenny Bruce, Jack Henley, P Leonard Goldstein

Orphan Timmy (George “Foghorn” Winslow) is sent to stay with Amelia (Spring Byington), a small town widow Justice Of The Peace. Big Bill (Emory Parnell), a corrupt politician that she had sentenced for drunk driving, sends Tom (John Agar) to buy and close the orphanage. Charles Coburn is the town mayor (and plumber) who wants to marry Amelia, and her daughter (Anne Francis) falls for Tom. The plot becomes politicians, banks and loan companies vs. good simple (Christian) people. With all the homespun characters and plot details, it’s easy to forget that Timmy, a space TV show fan, has been given a ray gun by a (real) spaceman. In the inspirational payoff scene, a Theremin is heard while the ray makes Big Bill tell the truth at a town meeting. He says he stands for “booze, bribes and wild parties!” and calls the voters “a bunch of suckers!” Knowing this was written by Lenny Bruce makes it even better. With Beverly Garland and Stanley Clements. The print of the (very rare) 20th Century release has jumpy spots.

[Click for S through T reviews](#)

FIFTIES (1951-1960) S-T
All reviews by Michael J. Weldon

SHADOW ON THE WINDOW (Fang, 57) D William Asher, S Leo Townsend, David P. Harmon, P Jonie Taps

Little Petey (Jerry "The Beaver" Mathers) is taken to a hospital in shock after seeing three young robbers kill a man then tie up his mom Linda (Betty Garrett) in a house. Violent, hot headed Jess (Barrymore), the leader Gil (Corey Allen) and the strong, simple minded Joey (Gerald Sarracini) argue and fight and eventually obtain guns. Linda tries to psych them out and escape. Meanwhile the father (Phil Carey) stays very cool as he and the cops try to figure out where his (estranged) wife is and doctors try to get Petey to talk. Asher later created BEWITCHED and made the BEACH PARTY movies. Garrett was Laverne's mom on LAVERNE AND SHIRLEY. The print of this rare Columbia feature jumps.

SING BOY SING (Fang, 58) P/D Henry Ephrom, S Claude Binyon

In 57, Tommy Sands starred in a TV drama called THE SINGING IDOL and had his only top ten hit ("Teenage Crush" on Capitol). 20th Century then had him recreate the role of Virgil Walker from Louisiana. He's like Elvis mixed with Marjoe and this Cinemascope feature is an early look at how a Southern singer can lose it under pressure to make money for others. His devious shark like manager (Edmond O'Brien) tries to erase the influence of his tent preacher grandfather (John McIntire). In the big city (New York) lonely Virgil hires a friendly Oakie (Nick Adams) as his road companion and later beats up a papparazzi. With Jerry Paris as the record PR man, Josephine Hutchinson as his aunt, Lili Gentile as the girlfriend who he leaves behind, Regis Toomey as a reverend, Diane Jergens, and Cleveland's Bill Randle and other real disc jockeys. Sands sings a half dozen orchestrated pop and gospel songs (the title song went to #24). I wish I liked the music more. O'Brien had also been in THE GIRL CAN'T HELP IT (56).

SIX BRIDGES TO CROSS (54) D Joseph Pevney, S Sidney Boehm, P Aaron Rosenberg
 In 1933 Boston (which has six bridges) Jerry Florea (Sal Mineo in his film debut) takes the rap for a statutory rape and goes to a reformatory. Released at 21 (and now played by star Tony Curtis) he plans a horse race scam, is arrested several more times and works as an informant. As Pearl Harbor is bombed he's labeled a "public enemy." He eventually goes straight and marries, but dies tragically. All the while Gallagher (George Nader), a cop, changes from an enemy to an ally as he moves up the ranks. The cast of Universal contract players including Julie Adams as Mrs. Gallagher, were joined by Jay C. Flippen and Jan Merlin. Sammy Davis Jr. sings the theme song. It was partially filmed in Boston and was based on a novel which was based on the 1950 Brinks robbery. Curtis was in three movies directed by Pevney.

THE SNOWS OF KILIMANJARO (Englewood, 52) D Henry King, S Casey Robinson, P Darryl F. Zanuck

In Africa, famous novelist Harry (Gregory Peck) lies dying, vultures circle, and his wealthy wife (Susan Hayward) just leaves him there to go hunting. The delirious man remembers his past. The rest of the 117 min. semi-autobiographical Hemingway adaptation features multiple narration and flashbacks inside of flashbacks. He goes to Paris in the 20s, falls for a life model (Ava Gardner) and writes The Lost Generation. They go to Africa and watch bullfights in Spain but after he leaves her, she dies working for the Red Cross on the front lines of The Spanish Civil War. Also with Hildegard Knef as a Countess, Leo G. Carroll as his uncle, Torin Thatcher as the "great white hunter," Paul Thompson as the witch doctor, and a laughing hyena. The wildlife footage is excellent, but the actors were all filmed on sets. The score is by Bernard Herrmann. Hayward soon returned in

the “dark continent” movies WHITE WITCH DOCTOR (53) and UNTAMED (55). It’s odd to see this Fox Technicolor hit released by a video company known for low budget titles. They added the trailer and some lobby cards but the end credits are missing.

THE STORY OF MANKIND (57) P/D/S Irwin Allen, S Charles Bennett

An H bomb explosion opens this colorful, half assed 100 min. Warners adaptation of Hendrik Willem van Loon’s 1921 book. It’s been on local TV stations (cut). The Spirit Of Man (Ronald Colman in his last role) and Mr. Scratch (Vincent Price) debate whether mankind deserves to survive in a high court. It’s worth it just to hear Price, perfect as the Devil, ridicule all humanity and condemn the Colonists for “stealing the land from the Indians” and being guilty of “the foul smelling crime of slavery.” Serious thoughtful parts are undermined by having a leering Groucho Marx swindle Manhattan from an idiot Indian (Abraham Sofaer), then taking his sexy daughter, and Harpo as Sir Isaac Newton. The book was updated by adding Pearl Harbor and Hitler (Bobs Watson), but doesn’t even mention Communism. The many impressive epic scenes are from previous features (LAND OF THE PHAROAHs, HELEN OF TROY...) and the new dialog scenes feature “name” stars. John Carradine, as a Pharoah, is the first witness and Lorre is the laughing “rapist pervert, arsonist” Nero. Others are Francis X. Bushman (Moses), a young Dennis Hopper! (Napoleon), Edward Everett Horton (Sir Walter Raleigh), Hedy Lamarr (Joan Of Arc), Virginia Mayo (Cleopatra), Agnes Moorehead (Queen Elizabeth), Marie Wilson (Marie Antoinette), and Marie Windsor (Josephine). Also with Sir Cedric Hardwicke as the judge, Charles Coburn, Nick Cravat, Henry Daniell, Helmut Dantine, Anthony Dexter, Reginald Gardiner, Marvin Miller, Chico Marx, Franklin Pangborn (in his last role), Ziva Rodann, Cesar Romero, Angelo Rossitto, William Schallert, and George E. Stone. Bennett had written Hitchcock movies and NIGHT OF THE DEMON (56). He went on to write four more scripts for Irwin Allen.

A STRANGE ADVENTURE (Fang, 56) D William Witney, S Houston Branch

After doublecrosses and murder, gangsters from Omaha and some hostages all end up holed up in a snowed in cabin. Hero Ben Cooper falls for Joan Evans but the real star is Marla English (THE SHE CREATURE) as a nightclub singer who flirts with, teases and uses the gangsters. The gangster (who has a cold) is played by Nick Adams, wearing a white tie and suspenders with a black shirt. Also with Jan Merlin (later in THE TWILIGHT PEOPLE). English looks great in a bathing suit. From Republic.

STRANGERS IN THE CITY (Charter, 60) P/D/S/cine Rick Carrier

Felipe (Robert Gentile) lives in a rat infested 108th St. tenement apartment with his family, newly arrived from Puerto Rico. He's attacked by a small gang while delivering groceries and criticized by his no good father. He fights, then befriends the gang leader (who dresses in a suit with a cane) in time for a pot smoking, bongo rock dance party. His sister Elena (long haired beauty Creta Margos) is raped at her machine shop job, then is conned by the slick, cultured Mr. Lou into becoming a high class hooker. With a flashback and death by electrocution. This low budget local movie is impressive (despite some mic shadows) and is depressingly believable until maybe, the suitably downbeat but over the top ending. It was filmed on location in Harlem, at Coney Island and in Rockefeller Center before Christmas. Mr. Lou is played by Kenny Delmar (the voice of Senator Claghorn on the Fred Allen Show). Embassy picked this up for release in 62. Carrier later worked for Barry Mahon on THE BEAST THAT KILLED WOMEN (editing) and other nudie movies (photography).

STRIPORAMA (SW, 52) D Jerald Intrator, S Allan Bodian, P Martin Lewis

After a look at Times Square, newspaper headlines announce “Council Nixes Burlesque in Time Capsule!” Jack Diamond and his two comic friends force

council members (at gunpoint) to watch the rest of this nostalgic color "boilesque" movie. Georgia Sothorn and Rosita Royce (she uses trained doves) do their acts, a man throws a woman around in an athletic "Apache" dance number, the comedians do routines and "Mr. America" plays harmonica while dancing with a woman on his shoulders (!). An American sailor howls and barks like a dog in a harem, then a smiling, winking Betty Page takes a bubble bath. Page, the main attraction, also appears in a comedy skit, after a man dreams about her picture. She also talks ("Touch me, caress me.") for the only time on film. It all ends with Lilli St. Cyr in the short CINDERELLA'S LOVE LESSON (with separate credits). The many females (including Jeanne Carmen) are sexy but the emphasis is on tease (this could get a PG rating). The opening segments include the most obvious boom microphone shadows I've ever seen but the bright color is a plus. Page went on to the similar features TEASERAMA, VARIETEASE and STRIPPERS PARADISE. Intrator later made movies like SATAN IN HIGH HEELS.

TALES OF TOMORROW Vol. 1 (Eng, 51/2) D Don Medford, Leonard Valenta, P Mort Abrahams

This serious live (51-3) sci fi show was on ABC TV (and briefly on radio). The excellent opening credit sequence is followed by set bound dramas. VERDICT FROM SPACE, written by Theodore Sturgeon and directed by Valenta, was the series premiere and is the most complex. Flashbacks during a murder trial reveal that an alien transmitter has been recording the development of the A bomb. "Thousands of space ships" arrive (off camera) at the end. ICE FROM SPACE is a bit like THE THING, as a glowing block of ice is found at a secret government post. With Paul Newman as a gum chewing sergeant, Edmon Ryan, and Raymond "Mr. Drysdale" Bailey as an angry Congressman. The more memorable BITTER STORM is one of those Cold War dramas that seems more like Sunday school than sci-fi. An angry bitter scientist (Arnold Moss, also in THE 27th DAY) on an island finds faith after witnessing human sacrifice and can hear the actual sounds of Christ's crucifixion (!) through his invention. With Phillip Pine and Joanne Woodward (Newman's future wife). Other episodes were released by Nostalgia Merchant. These have new title credits.

TALES OF TOMORROW Vol. 2 (Englewood, 52/3) D Don Medford, P Mort Abrahams

FRANKENSTEIN, written by Henry Meyers, features Lon Chaney Jr. as the monster. His mutant make up is like Christopher Lee's some years later. He terrifies servants, picks up furniture, rages, cries and throws a kid around. He also looks at the camera (supposedly Chaney thought it was a rehearsal). John Newland is the doctor and Mary Alice Moore is Elizabeth. This semi-famous episode is better than I expected. READ TO ME HERR DOCTOR, written by Alvin Sapinsley, is about a very crude robot created by an old professor (Everett Sloan) to read to him. The mechanical man rebels and takes over the house. Mercedes McCambridge is the daughter. In THE MIRACULOUS SERUM, written by Theodore Sturgeon, a hospital doctor (Richard Derr) transplants a pineal gland into a poor dying patient (Lola Albright). She recovers, but with no morals and wanting political power. The logical solution is a lobotomy. These have new title credits.

TALES OF TOMORROW VOL. 3 (Englewood, 52/3) D Don Medford, P Mort Abrahams

In THE EVIL WITHIN (written by Manya Starr), the neglected wife (Margaret Phillips) of a workaholic scientist (Rod Steiger) is accidentally dosed with his mind altering drug. She becomes a raging vengeful hellcat. The assistant (struggling actor James Dean) stays in the lab. THE WINDOW (written by Frank DeFelitta) was pretty experimental for early 50s TV. A televised sci fi TALES... show is interrupted (Please Stand By!) by a mysterious live broadcast from a bare (HONEYMOONERS look) apartment. The actual producer, director and others (as

themselves) in the ABC studio are horrified when they realize they're broadcasting a murder. Steiger is the killer of his lover's drunk husband (Frank Maxwell). In YOUTH ON TAP (written by Lona Kenney and Mann Rubin), a man (Harry Townes) pays money to others for their blood in order to stay eternally young. A truck driver (Robert Alda) who wants to marry a waitress (Alice Moore) is the latest victim. These have new title credits. For more on this live ABC (51-3) sci fi show see PV # 31 + 32. This is the best volume so far.

TALES OF TOMORROW Vol. 4 (Englewood) D Don Medford, P Mort Abrahams

Each tale in this volume (the best so far) of the cool early TV show features time travel. In Past Tense (53), scientist Harry Marco (Boris Karloff) uses his time machine (a chair surrounded by coils) to go back to 1910 and offers penicillin at a hospital. His wife (Katherine Meskill) and the main doctor think he's crazy. With footage of Pearl Harbor and the Hiroshima bomb. Has anybody out there seen Karloff's movies from the same year: MONSTER OF THE ISLAND (filmed in Italy) and THE HINDU (filmed in India)!? In Another Chance (53), a paranoid loser thief (Leslie Nielsen) is sent back in time by a con man (Robert Middleton) with a "forgetfulness machine" (a chair) and ends up murdering his wife (Virginia Vincent). All The Time In The World (52), the best story here, was written by Arthur C. Clarke. A woman from the future (silent movie beauty Esther Ralston) offers a lot of cash and a bracelet device that speeds up time for the wearer to a crook (Don Hammer, a very likable character actor I never heard of). He finds a friend (Jack Warden) at a bar (where "Wheel Of Fortune" is heard on the jukebox) to help him steal great works of art from museums. The plot includes an H bomb test, the end of the world, and the fact that queer means counterfeit money. Note: America had in fact just conducted its first H bomb test. It was named Mike. Crude ABC slide commercials are for PAUL WHITEMAN'S TEEN CLUB, HOLLYWOOD SCREEN TEST and others.

TARZAN AND THE TRAPPERS (Sinister, 58) D H. Bruce Humberstone, Charles F. Hass, Sandy Howard, S William E. Snyder, Alan Stensvold, P Sol Lesser

Three episodes of an unsold (b/w) TV series, using the sets, director and stars from TARZAN'S FIGHT FOR LIFE (58) were edited together. The result premiered on NBC. 6'3" Gordon Scott (Werschull) stars with lots of stock footage. Cheeta gets more screen time than Jane (Eve Brent) and Tartu/Boy (Rickie Sorenson). Tarzan makes two African natives dance, knocks the heads of natives together (twice), fights off a whole tribe by himself and strangles a black guard. Tarzan also rides a giraffe and Cheeta burps. Tarzan defeats evil trapper Schroder (Leslie Bradley), then is marked for death by the man's brother Sikes (Saul Gorss) and a Frenchman (Maurice Marsac) searching for a lost city. Scatman Crothers is a faithful native in a loin cloth who get tied up and slapped in the face before being rescued by Tarzan. He tells the tribal witch (Mme. Sul-Te-Wan from BIRTH OF A NATION): "Quiet foolish woman, Tarzan stronger than LIFE!" Other tribesman (including Naaman Brown, Paul Thompson, and Don Blackman) carry spears while saying their nonsense lines. NBC succeeded with a TARZAN series (featuring Woody Strode) in '66, a major year of racial unrest and riots. Humberstone had directed KING OF THE JUNGLE (33) for Lesser who became the official Tarzan series producer in '43.

TEASERAMA (SW, 55) P/D Irving Klaw

This one is much more interesting than VARIETEASE (even though it was shot on the same minimal set), shows more skin, and has more Bettie Page. She smiles while holding the intro signs, has two solo sequences and plays maid to star attraction Tempest Storm. Page's dance moves are some of the oddest you'll see. Storm is also featured in two solo segments. The main comics are the Shemp look Dave Starr and Joe E. Ross (later famous for the CAR 54 series). The sexiest strippers here (in my opinion) are redheads Chris La Chris and Cherri Knight (who strips on a couch) and the platinum blonde Trudy Wayne. Also with acrobatic platinum blonde Twinnie Wallen and the pretty convincing drag star

Vicki Lynn. The "new edition" tape (from '93) includes the trailer and unfortunately, a huge Something Weird logo on top of Bettie.

TEENAGE REBEL (Fang, 56) D Edmund Goulding, P/S Charles Brackett, S Walter Reisch

Despite the title, this 20'th Century Fox Cinemascope production is an adult appeal soap opera, based on a play. The very proper, angry and stuck up 15 year old Dodie (Betty Lou Keim) is sent to stay with her estranged mother (Ginger Rogers) in San Francisco. She resents her mom, now married to an architect (Michael Rennie with little to do) and with a little boy, but eventually things work out. Dodie also learns to have a good time thanks to a neighbor boy (Warren Berlinger) and his mother (Mildred Natwick) and sister (Diane Jergens). There's dancing at a soda shop and at a party and a drag race. Louise (BEULAH) Beavers as a comic relief mammy type and the black porters make it resemble a 40's movie. Hard to believe that Brackett had backed some of Billy Wilder's classics.

TEENAGERS BATTLE THE THING (Monument, 58) D/S Don Fields

The very serious Prof. Bill Wyman (!) takes 6 nice, well behaved students (2 are female) on a field trip and they discover what he claims is an ancient mummy. The man in a motley suit creature takes off, kills a baby-sitter, is lured back with meat scraps and set on fire. The end. In 72, this obscure b/w feature was recycled as THE CURSE OF BIGFOOT with new framing scenes and used to put late night local TV viewers to sleep. The sheriff says "Of all the weird things I've heard, this is the strangest." My favorite line is when one teen says "I sure could go for a bottle of pop" and another explains that he'll need 10¢ plus a 3¢ deposit. The print is excellent. Supervising producer Hugh Thomas had also been a producer of PLAN NINE FROM OUTER SPACE.

TREAD SOFTLY STRANGER (Sinister, 58) D Gordon Parry, P/S Denis O'Dell, S George Minter

No good Johnny (George Baker) flees creditors in London and returns to his hometown of Rawborough. He latches on to Calico (Diana Dors), a tough, weary club girl. She convinces his accountant brother to embezzle money and murder results. With Terence Morgan and the familiar faces of Patrick Allen and Andrew Keir. Many scenes take place on an apartment rooftop (an interesting set) where platinum blonde Dors exercises. Baker was born in Bulgaria.

THE THIEF (Englewood, 52) D/S Russell Rouse, P/S Clarence Greene

This experimental b/w no dialog drama is so good at conveying alienation and paranoia that parts reminded me of ERASERHEAD. It has a full score and sound effects but not a word of dialog. U.S. government scientist Dr. Fields (Ray Milland) is forced by an enemy agent (Martin Gabel) to microfilm nuclear secrets which are then passed from one courier to another. The scientist sits dreading the loud ringing of his (tapped) phone and has to travel from D.C. to NYC. He's eventually moved to a flop house where a sexy neighbor (Rita Gam) tries to entice him, he has a nightmare and sits and sobs. The lone action sequence takes place inside the top of the Empire State Building. I enjoyed the location work at Grand Central and the Lincoln Tunnel (looking pretty much like they do now), the Times Square subway station and 42nd St (note the Flea Circus) which are unrecognizable and other famous spots. The U. A. release would make a good Milland scary NYC double bill with LOST WEEKEND.

THE 27TH DAY (Unearthly, 56) D William Asher, S John Mantley, P Helen Ainsworth

An alien (Arnold Moss) who plans to take over Earth for his own race, abducts five people. On his flying saucer he gives each one a (Neutron bomb like) set of capsules that will stay active for 27 days, then returns them. He then appears on

worldwide TV and gives their names. Chinese Buddhist Su Tan (Marie Tsien) immediately stabs herself. The British Eve Wingate (Valerie French), who had been abducted while in her swim suit, throws her weapon into the ocean then flies to join L.A. reporter Jonathan Clark (star Gene Barry). He goes incognito (by shaving his mustache) and mentions that the rock and roll on a transistor radio is "almost music." They hide out in a cabin and later fall in love and join Euro Prof. Bechnar (George Voskovec) at top level Pentagon meetings. Meanwhile Iron Curtain guard Ivan (Azenat Janti) is tortured by order of a Soviet General (Stefan Schnabel). Soon headlines announce - World Control Claimed By Iron Curtain! All American troops are withdrawn under threat of nuclear war and The Soviets are set to easily take over the world. German scientist Dr. Neuhaus (Federic Ledebur, star of THE MAN WHO TURNED TO STONE) simply vanishes from a raft while sacrificing himself testing an alien bomb in the ocean. Everyone on the nearby Navy ship is served by a black servant. Bechnar finally figures out how the free world can win. A TV announcer (Paul Frees) then explains that "every person throughout the world known to have been an enemy of human freedom" has been killed." In other words every Commie on Earth has evaporated!?! Everybody is happy and Bechnar gives a U.N. speech inviting the aliens to come live on Earth! The saucer footage is from the same year's EARTH VS. THE FLYING SAUCERS, also from Columbia. With Paul Birch (American admiral), Mel Welles (Soviet marshall), and Three Stooges regulars Emil Sitka and Emil Van Zandt. Mantley, who wrote the brilliant crazed script based on his novel, later produced THE WILD WILD WEST show. Asher later directed BEWITCHED. The tape includes 10 good trailers.

THE TWONKY (Fang, 53) P/D/S Arch Oboler

Oboler, whose greatest fame (Lights Out) was on the radio, had good reason to hate TV and had the foresight to distrust its effects. I wish this odd comedy (from U.A.) was better but it does show that TV can kill. Professor Kerry (Hans Conried) is left home alone with a new TV set, a gift from his wife (Janet Warren). The (robot like) set uses rays to do helpful things (it lights his cigarettes, shaves him, creates money...), but it also walks around awkwardly, uses the phone and makes unwanted value judgements (like breaking his classical records). Characters that resist are reformed or punished. It zaps the clothes off Kerry's sister in law (Gloria Blondell), hypnotises some students (they walk out like zombies repeating "No complaints") and even causes a car crash. With Billy Lynn as the coach, L.A. dj Al Jarvis as the mailman and (I think) a young Henry Gibson. The music is light and whimsical. Oboler's previous feature BWANA DEVIL was recently remade (as GHOST AND THE DARKNESS). Somebody should remake THE TWONKY.

FIFTIES (1951-1960) U-Z

All reviews by Michael J. Weldon

THE UNEARTHLY (Rhino, 57) P/D Brooke L. Peters (Boris Petroff), S Geoffrey Dennis, Jane Mann

This Republic feature, inspired by THE BLACK SLEEP (56), stars John Carradine as Dr. Conway who uses various damaged people for eternal life experiments in his remote sanitarium/house in GA. His jealous assistant Dr. Gilchrist (Marilyn Buford, Miss America, 46) helps and Lobo (Tor Johnson) makes sure nobody leaves. One of Lobo's several lines is "Time to go to bed!" The human guinea pigs include Grace (Allison Hayes, Miss Washington, 48), Natalie (Sally Todd, Playboy's Miss Feb. 57), and escaped convict Mark (Myron Healey). The mutants in the basement ending include Tor's policeman son Karl Johnson and makeup by Harry Thomas (PV #25). Peters' next was ANATOMY OF A PSYCHO (61). This MS3K version includes the old shorts POSTURE PALS and APPRECIATING OUR PARENTS. During the feature Tom and the robots make references to sex, drugs, Scientology, Lenny Bruce, top 40 hits, old TV ads, and a Bonzo Dog Band song. There's also a special segment on Tor.

UNKNOWN WORLD (Englewood, 51) D/edit Terrell O. Morse, S Millard Kaufman, P/FX Jack Rabin, Irving Block

This serious sci fi movie opens with an H bomb blast and a long newsreel explaining the visionary plans of Prof. Morley (Victor Kilian, who I will always remember as the flasher grandfather on MARY HARTMAN). His small team, including an "ardent feminist" doctor (Marilyn Nash, who narrates), the cheerful handsome spoiled son (Bruce Kellogg) of a media mogul, and old Dr. Bauer (Otto Waldis, later in ATTACK OF THE 50' WOMAN), take their cyclotram (kind of a tank spaceship with a drill) down into an Alaska volcano. Several die as they explore dangerous dark caves (actually Carlsbad Cavern), and the expected love triangle occurs. Eventually they discover a bright new underworld with waterfalls, a desert, and, of course, Bronson Canyon. The Lippert release runs just 63 mins. The music is by Ernest Gold. Kaufman later wrote BAD DAY AT BLACK ROCK. Rabin/Block also worked on ROCKETSHIP X-M (50), FLIGHT TO MARS (51), KRONOS (57) and many others. Morse also directed the U.S sequences for GODZILLA.

URLATORI ALLA SBARRA (Trash Palace, 59) D/S Lucio Fulci, P Giovanni Addessi

I'm glad Tarantino re-released Fulci's THE BEYOND, but this silly but cool musical comedy with (18 !) fun staged song and dance numbers was a lot more interesting to me. The music (by many Italian recording artists) includes ballads, comic songs, jazz and some impressive all out rockers. Mina (she sang the theme to L'ECLIPSE) and Adriano Celantano (also in LA DOLCE VITA) are the top billed singing stars. His girlfriend is a young Elke Sommer and her irritable "Americano" boyfriend is Chet Baker (!). Baker (as himself) sings a ballad and plays some but spends most of the movie taking naps (in a tub, under a couch...). This running joke may be because the self destructive jazz legend was stoned at the time. The hip young people (including Marilu Tolo and Christine Martel) all ride scooters and are obsessed by American pop culture. One guy dresses like Brando in THE WILD ONE and one wears a Davey Crockett hat. A short comic old guy sounds just like Joe Pesci and characters read Dracula (a nod to the director's future career). The minimal plot is about a blue jeans company and a moral campaign. Fulci also made RAGAZZI DEL JUKE BOX the same year (also with Elke). The ULATORI print is excellent (and includes a free TV interview with Fulci from 97). Everything is in Italian except for Baker's one liners and singing. The title means Please Let The Music Play.

UNTAMED MISTRESS (Nashville Cinema, 57) P/D/S Ron Ormond, S Orville Hampton, Paul L. Peil

This bright color release is a paste up exploitation masterpiece. In Africa, a dying guide from India relates a series of flashbacks (footage from Ormond's Sabu short BLACK PANTHER) and flashbacks inside of flashbacks to a doctor (tall Allan Nixon). Characters talk about Sabu, the Jungle Boy (who is never seen). Then Nixon narrates the semi-related tale of how his brother foolishly fell in love with the white Velda (Jacqueline Fontaine) who was "reared by a gorilla tribe and mothered by baboons." She ("Zelda like kiss") dances with a shrunken head in a revealing jungle dress. Much of the second half of UNTAMED is (very good) National Geographic type footage of actual native tribes (complete with topless women) and wild animals watched from impossible vantage points by the brothers, Zelda and a short, old, comic relief assistant who takes movies. "Cannibals" dancing "in the woods" are obviously in a large stadium (!). Then they watch men in gorilla suits (brown, black and white ones) who snort and fight. Ormond must have hired every guy (including Charles Gemora, George Barrows and Crash Corrigan!) with a gorilla suit in Hollywood. Then comes the payoff: all the gorillas are hanging out with topless, nearly naked black beauties, who all could have been (and maybe were) star attraction American strippers. In the end, Velda (if anybody remembers her) leaves with a gorilla. Jerry Warren's cheaper TERROR OF THE BLOODHUNTERS (PV #20) copied this (minus the gorillas and skin). Scriptwriter Hampton later wrote FRIDAY FOSTER. Ron's next feature was PLEASE DON'T TOUCH ME (58).

VARIETEASE (SW, 54) P/D Irving Klaw

This (and TEASERAMA) are better than most (usually tame and dull) 50's burlesque movies because they were shot in Eastmancolor. They have the usual mix of strippers, comedy and music though. Host Bobby Shields introduces the acts including six exotic dancers "from Paris." Star attraction Lili St. Cyr shows up four times in various settings, then ends the movie with her famous stage strip show. These tapes (and DVDs) sell today though because of "popular figure model" Bettie Page, who does a harem dance here. Other women do the Can Can and a Spanish dance couple features a man in drag. Monica And Joe sing two 40's style numbers, short haired blonde Christine Nelson sings comic Broadway style numbers and one act impersonates Frankie Laine, Nat "King" Cole, Billy Daniels and The Ink Spots. The tape includes the trailer. St. Cyr and Page had also been in STRIPORAMA .

VERBOTEN! (Shocking, 58) P/D/S Samuel Fuller

Many made cliché good/bad guy WWII action movies, but Battle of The Bulge vet Fuller chose to tackle the complex themes of post war chaos and guilt and Hitler's legacy. Near the end of the war, wounded American Sgt. David Brent (James Best - PV #17), is hidden away and nursed by Helga (Susan Cummings). After the mass surrender of German soldiers, starving people live in ruins, women are beaten and have their heads shaved for collaborating, and Nazi youth groups kill occupying soldiers. David is discharged but takes a new government job so he can stay and marry Helga. Nazi Bruno (Tom Pittman) secretly leads the young guerrilla forces and easily turns David (who is beaten by food rioters) against his new wife. She eventually takes her dedicated teenage "werewolf" brother to see concentration camp footage. Actual footage of the Nuremberg trials and German soldiers in camps is also used. The classical music heard includes "Ride Of The

Valkyries" (better known from BIRTH OF A NATION and APOCALYPSE NOW). With Paul Dubov and Joseph Turkel. This was made for the disintegrating RKO and released by Columbia. It didn't play in W. Germany until '74.

THE WASP WOMAN (Sinister, 59/63) P/D Roger Corman, D Jack Hill, S Leo Gordon Janice (Susan Cabot), owner of Starling Beauty Products, looks like THE FLY (58) when she becomes a buzzing blood drinking mutant. She injects the experimental formula of Dr. Zinthrop (Michael Mark from many Universal horror classics) in an attempt to stay young. Meanwhile her secretary (Corman regular Barboura Morris) spies for Bill (Fred, later Anthony Eisley). Despite the obvious L.A. locations, this takes place in NYC, so comic relief secretaries (one is Lynn Cartwright, wife of screenwriter Gordon) talk about DR. CYCLOPS playing again on channel 9 (!). With Frank Gerstle, William Roderick and Bruno Ve Sota as the watchman. The humorous familiar Fred Katz score was later used for LITTLE SHOP OF HORRORS. Allied Artists released the Filmgroup production. In '63, Corman had Hill film 6 extra mins. to bring the running time up to 72 mins. for TV syndication. The footage features Zinthrop conducting experiments, a detective driving, Frank Wolff and Corman himself. Cabot was beaten to death by her own "dwarf" son in '86. His insanity defense rested on hormone injections! There was a remake in 95 (PV #24).

WHITE HUNTRESS (57) P/D George P. Breakston, D C. Ray Stahl, S Dermot Quinn (GOLDEN IVORY) In 1890 brothers Jim (Robert Urquhart from THE CURSE OF FRANKENSTEIN) and Paul (John Bentley) are hired to help escort a British family of settlers trekking through Kenya in covered wagons. Both men want the cute short haired Ruth (Susan Stephen). She wears pants, pouts and is good with a rifle. Paul's real motive though is to reach the secret Kayanga Valley and get rich quick by taking elephant tusks. He becomes so deranged after discovering some fool's gold that he instigates local natives to attack the people he's supposed to protect. Like some American westerns, this shows a minority of greedy white men as the real problem when dealing with native people (here Masai "Lion Men" and Kipsigi warriors). Also with rhinos, a giant snake, and laughing hyenas. AIP released the b/w feature here with a misleading title and ad campaign. Breakston, a former kid actor also directed THE WOMAN AND THE HUNTER and two British TV series (AFRICA PATROL and ADVENTURES OF A JUNGLE BOY) around the same time. All were shot on location in British East Africa. AIP billed this with NAKED AFRICA.

WILD WOMEN (Sinister, 51) D/cine. Norman Dawn, P Morris M. Landres (BOWANGA BOWANGA, WHITE SIRENS OF AFRICA) This surreal 62 min. mess of a movie is loaded with narrated flashbacks. After we see silent movie footage (running too fast) of natives in boats, we learn that Trent (BATMAN serial star Lewis Wilson) was raised in the jungle as a child. A flashback (from a silent serial) shows a little boy, his drunken father, and a black boy terrified of a snake. Other old footage shows natives (including a few topless women) dancing in "a wild frenzy." A tiny safari of Trent, Kirby (Mort Thompson), a short comic relief Italian Count (Don Orlando), and three black native bearers meet up with a female tribe. They wear animal skins, dance, speak a made up language and laugh a lot ("Ha Ha Ha Ha Ha Ha Ha!"). One sings ("Boya Boya Humba!"). Ulama (Zona Siggins, also in TEST TUBE BABIES - 53) declares "Ulama like strong white man!" The white men say "What a bunch of chicks!" The black men flee in terror from the white women several times. Awoona (Charlene Hawkes) saves Trent and Kirby from becoming captive breeding stock and she and the men sing as they leave. Dana Wilson is the impressive Queen Bonga Bonga and Frances Dubay plays the High Priestess. Clarence Brooks had main roles in black cast movies as far back as 1916. He must have remembered them as he played Sunga, whose best line is "Me scared!" The editing is terrible and no one is credited with the script. This was re-issued many times under various titles so many viewers paid to watch it. The credits say it was

presented by RKO Stanley Warner International 70. Warner's son Michael became an executive producer of James Bond movies. Dawn also directed TWO LOST WORLDS (50) which also used old footage.

THE WOMAN EATER (SW, 57) D Charles Saunders, S Brandon Fleming, P Guido Coen

Dr. Moran (George Coulouris) has a sacred idol tree from the Amazon in his secret basement lab. He uses a serum from the tree to revive the dead but it needs human blood to survive. Sally (Vera Day), a platinum blonde carnival hula dancer wearing a pointy bra, becomes his new housekeeper. The low budget shows when a whole scene is repeated and when Moran stalks a woman in London's Piccadilly Circus and you can see people looking at the camera. With Joyce Greg as Moran's jealous ex, a witch doctor named Tanga and Marpessa Dawn (later in BLACK ORPHEUS) as Ashanti. Ideas from this mediocre 70 min. movie were later used in LITTLE SHOP OF HORRORS (60) and KONGA (61). It's by the makers of the same year's MAN WITHOUT A BODY, also starring Coulouris and also released here by Columbia.

WARNING: I can't imagine how anybody with web access could be offended by mere words about sex movies anymore— but there are many (mostly soft core) sex movies that are mild by today's extreme and depraved standards reviewed in the 60s sections.

SIXTIES (1961-1970) A-BL
All reviews by Michael J. Weldon

THE ADDING MACHINE (Shocking, 69) P/D/S Jerome Epstein

In America during the Depression, workers riot and poor people live in Manhattan slums. Mr. Zero (Milo O'Shea from BARBARELLA), a long time department store bookkeeper is replaced by an adding machine. He cracks and goes to the chair for the murder of his angry, hateful, loud movie fanatic wife (Phyllis Diller from MAD MONSTER PARTY). In heaven (represented by a carnival and a beach) he falls for his Earthly assistant Daisy (Billie Whitelaw), who had killed herself over him. Fantasy scenes, flashbacks, film clips and newsreel scenes take up much time to try and make this seem less like the play it was based on. With Sydney Chaplin and Julian Glover. The music is by Mike Leander. Diller, minus the comedy is pretty scary.

ALL THE WAY DOWN (SW, 68) D Zoltan G. Spencer

Joe (Joe Weldon), a pot smoking Hollywood club manager with sideburns (who leaves his underwear on during sex) explains that "girls are putty in my hands." Two bi-sexual topless dancers who "really lay on the bizarre bit" (they use chains and whips) are the main attraction for the young couples in the audience. Joe seduces Cindy (Pat Barrington) the blonde bar girl and makes her the new star. Cindy strips (nervously at first) for the audience, takes a bath, is photographed and does a harem dance in a black wig. The b/w movie is mostly a series of silent scenes with added rock instrumentals and some psychedelic ragas. It's a must for fans of Barrington, also in the director's SISTERS IN LEATHER (PV #21).

AMAZONS (Shocking, 70) D Al Bradley (Alfonso Brescia), S Mario Armendola, Bruno Corbucci

(BATTLE OF THE AMAZONS) Valeria (Paola Tedesco) wants to defend her peaceful farming village from Amazon women, so she recruits the bandit Zeno (Lincoln Tate), who says "I have always hated tyranny and injustice," and his men. The evil Eraglia (Lucretia Love) uses men for slave work and repopulation, then they're slaughtered ("Cut them into a million pieces!") and new ones are rounded up during masked nighttime raids. Amazons that stray from the rules are hung upside down (while topless), whipped, then dropped on spikes. The sound FX are loud and exaggerated. Some of the music is comic and some features fuzz guitar and flute. The print (with Spanish subtitles) is letterboxed but too dark. AIP released the Italian/Spanish production (cut) in 73. By the director of SUPER STOOGES VS. THE WONDER WOMAN (75) and BATTLE OF THE STARS (79). Tedesco had been in THE GOSPEL ACCORDING TO ST. MATTHEW (66) and Love went on to THE ARENA (73).

AMBUSH! (Alpha Blue, 69) D/act R. L. Frost, P/S/act R. W. Cresse

(THE SCAVENGERS, REBEL VIXENS) A Confederate captain (Johathan Bliss), who was "raised on hate," and his hungry soldiers take over a Tennessee town, not realizing that the war has ended. They ambush some Yankees and terrorize and

rape some (very 1960s looking) bar girls. The captain talks and rants (a lot), revealing that slaves had cooked and eaten his family (!). A black servant escapes to a camp of former slaves, but instead of helping her, they laugh about her being raped. Eventually they go on a slo/mo killing spree. Incredibly, this raincoat crowd "roughie" was also released to black theaters. Cresse, like most white Americans of his generation, was probably under the influence of THE BIRTH OF A NATION. The town is obviously an overused California western set. With Frost as the Union captain, Maria Lease as his fiance, Uschi Digart (in a very small role), and Wes Bishop. THE GRABBERS was a stronger (soft) X rated version.

ANN AND EVE (SW, 70) D Arne Mattson, S Ernest Hotch, P Lenart Berns
(ANN OCH EVE - DE EROTISKA) Before she marries, 18 year old Eva (Marie Liljedahl from Franco's EUGENIE) goes on vacation to the Yugoslavian shore with film critic Ann (Gio Petre) aka "George." The older blonde, who has flashbacks of her husband's death and talks symbolism with Italian director Francisco (Francisco Rabel), intends to corrupt her innocent friend. All of a sudden Eve is naked on an altar at a lesbian singer's party, about to be ravaged by a clavinet-playing dwarf, then is ready to take on a whole truck full of men. None of this is shown, but the U. S. Chevron release received an X rating. The plot also deals with a murder and a suicide. Women put cigarettes out on a man lying on a table and the ending is predictably silly and pretentious.

AROUSED (SW, 66) D/S Anton Holden, P/S Ray Jenkins
A depressed NYC detective (Steve Hollister) searches for a mysterious necro psycho voyeur who stalks hookers. The killer hears conversations in his mind. Cynical, angry Alice (blonde Janine Lenon) is the roommate of a victim. The downbeat b/w Cambist release has very frank dialog, arty freeze frames and close-ups and a room full of mannequins. The nudity is minimal (except for a shower scene) and the ending is violent. With Joanna Mills (THE LOVE MERCHANT) and Fleurette Carter (THE HOOKERS). Actor Richard B. Shull, who was in Holden's CARGO OF LOVE (PV #24), co-wrote the story.

ARTIST'S STUDIO SECRETS (Video Dimensions, 64) D J. M. Kimbrough
Percy, a Greenwich Village artist (played by a big slapstick comic who narrates), paints various naked women in his apartment. When two models are posing, his "old witch" wife (also pretty large) throws one of them out. During a drunken party (with some nude twisting), she thinks he had sex with a man. Two of his blonde models also go home so they can strip, pose, shower, sunbathe on the roof, massage each other and have a pillow fight (while local voyeurs watch). It's a pretty good b/w comic nudie with no spoken dialog. The soundtrack is by a jazz combo. Notice the elevated train and long gone brick streets. It was released by Boxoffice Int.

ASSIGNMENT TERROR (Sinister, 69) D Tulio Demicheli, Hugo Fregonese, S/act Jacinto Molino, P Jaime Prades
(EL HOMBRE QUEL VINE DELA UMMA) Alien Dr. Odo (Michael Rennie, in one of his last roles), who has a lab in a monastery, and Maleva (Karin Dor) plot to destroy (or just scare and dominate) humans. She seduces a carnival guy to obtain Dracula's skeleton, he operates on Valdemar the wolfman (Paul Naschy), the mummy is revived in Egypt, and the "Frankenstonen" (!?) monster is revived too. Maleva falls for Valdemar who kills women and fights the other monsters. A blonde has her brain fried with headphones. Meanwhile detectives are on the case and one of them (Craig Hill) has a romance with Patty Shepard. It's all like some silly Saturday morning kids show, but is almost worth it to see Rennie as a TV screen voyeur and watching hippies at a go go club. It's a Spanish/ W. German/ Italian co-production. The title on the print is DRACULA VS. FRANKENSTEIN.

BACCHANALE (Eye TV, 70) P/D/S John + Lem Amero

Here's the most bizarre and maybe best experimental sex movie you'll ever see. Ruth (the beautiful and usually naked Uta Erickson) leaves her body, attends a NYC fashion show, meets death and goes to Hell (for the sin of incest with her Nam vet brother Gordon). She watches a couple in a hard X scene and her main sex scene (in a graveyard) has (unnecessary) hardcore inserts. She also does it on a grave and with the mistress of Hell while two guys go at it in a cage (they're partially obscured). With excellent psychedelic editing, a disorienting collage soundtrack (heartbeats, air raid sirens, frantic voices...) and clever use of color, b/w and tinted scenes. Some ideas seem to be borrowed from DAUGHTER OF HORROR, CARNIVAL OF SOULS, Polanski and Ed Wood. The late Lem Amero (also the editor) started (with the Findlays) as early as 65 (he worked on BODY OF A FEMALE and SATAN'S BED). He and brother John (also the cinematographer) later made many features including BLONDE AMBITION (80).

THE BARE HUNT; OR MY GUN IS JAMMED (Vid Dimensions, 63)

A private eye voyeur (Marv Watson) with a beat up old car who talks to the camera with an irritating high comic voice wears ridiculous disguises (patterned after an Ernie Kovacs character) while on a murder case. The many models he encounters strip and pose then are killed. The many scenes of topless or naked beauties are top notch for a b/w nudie comedy and the death scenes (arrow through head, noose around neck..) also were probably inspired by Kovacs' TV show. The best sequence is two women swimming underwater. There are no credits.

BEACH BALL (Video Beat, 65) D Lennie Weinrib, S David Malcolm, P Bart Patton

The Four Seasons doing their hit "Dawn" is the high point of this Paramount musical and it ends with The Supremes (with amazing hair and make-up) doing "Surfer Boy" and the theme song (atypical material written by Holland Dozier Holland) supposedly backed by a band (The Sinners). The Righteous Brothers are interrupted while doing "Baby What You Want Me To Do." Set director and boom operator Sid Haig is seen playing drums for them. The Hondells do "My Buddy Seat" (by Brian Wilson) and pre hit Walker Brothers do part of "The Jerk." All songs are from '64. Manager Dick Martin (Edd Byrnes - PV#26) uses various cons to come up with money owed for the instruments of The Wigglers. The group (Robert Logan, Aron Kincaid and Don Edmonds) do several terrible songs, one in drag. Susan (Chris Noel) runs the college finance committee and Ann Lavele is sexy blonde Polly. With especially sexy bikinis, an indoor car show, car racing and ski diving and a laughing gas scene. The cast includes Gail Gilmore, Mikki Jamison, Brenda Bennet, Dick Miller, and Jack Bernardi. Stephanie Rothman, and Gene and Roger Corman were producers and Floyd Crosby (David's dad) was the cinematographer. Noel and Edmonds returned in WILD WILD WINTER.

BEACH GIRLS AND THE MONSTER (Englewood, 65) D/cine./star Jon Hall, S Joan Gardner, P Edward Janis

(MONSTER FROM THE SURF) It's not as out there as HORROR OF PARTY BEACH but this is more entertaining than I remembered. The man in a suit monster looks like it escaped from a Larry Buchanan movie and the victims bleed (still notable at the time). Richard (Arnold Lessing, also in GIRLS ON THE BEACH) still lives at home with his father Dr. Otto (Hall) and his troublemaking sexy, bitchy stepmother Vickie (Sue Casey from SWAMP COUNTRY). She leads on the live in sculptor "cripple" (Walker Edmiston who later did voices for PLANET OF THE APES movies), the main suspect. Lessing sings a ballad (badly) and screens an excellent color 16mm surfing film (with some Dick Dale type music). The title song ("Dance Baby Dance") is by (an offscreen) Frank Sinatra Jr. who also scored the other music. Also with twistin' bikini babes, bongo music, and a comic sing a long.

Originally from U.S. Films (MY BABY IS BLACK!). Wade Williams, who likes to tamper with things, created an unconvincing new title sequence but the print is excellent. Hall (real name Charles Locher) was also an acknowledged movie camera expert.

BEHIND LOCKED DOORS (SW, 69) D/S Charles Romine, P Stanley H. Brasloff
Mr. Bradley, a middle aged psycho voyeur "birdwatcher" who has a Henry Kissinger accent, lives with his sister and an idiot servant in a remote house. The red haired Carey (a lesbian) and Ann leave a dance party in a barn and end up captives of Bradley, busy doing "research" while trying to find his "perfect love mate." The unpleasant color movie features too many rape scenes set to almost psychedelic instrumentals. The only fun part is the basement full of perfectly posed "dead" nudes (an idea later copied in BLUEBEARD with Richard Burton) who briefly come to life after a fire. The Boxoffice Int. "roughie" might have been made in South Africa. The single minded producer later made TWO GIRLS FOR A MADMAN (68). Note: this was also later re-released as THEN CAME ECSTASY with American shot hard core sex inserts featuring John Holmes.

THE BIG CUBE (69) D Tito Davison, S William Douglas Lansford, P Lindsley Parsons
Johnny (George Chakiris), a smooth talking con man med student who makes LSD at the university lab, zeroes in on Lisa (Karin Mossberg), the rich, blonde European stepdaughter of famous retired actress Adriana (Lana Turner). The ridiculous plot has Adriana being dosed, freaking out, sent to a mental ward, then repeating it all on stage ("Bravo!") in order to regain her memory (!?). Several characters have memorable freakout and or flashback scenes, using fast editing, solarization, skulls, naked women... The best character is Lisa's wild friend BiBi (Pamela Rodgers) who does a sexy striptease at a party, poses for boho artists and says "This is a pop art world, baby!" With Richard Egan (playright), Dan O'Herlihy (new stepfather) and The Finks as the instrumental band. The expensive looking movie was filmed at the Curubusco/Azteca studios. Regina Torne (from Mexican John Carradine movies) plays Queen Bee and Carlos East (from Mexican Karloff moves) plays an artist. Warners gave it a limited release, then a dubbed version played on Spanish language TV.

BIGFOOT (World Video, 69) D/S Robert F. Slatzer, S James Gordon White, P Anthony Cardoza

The selling point here is Joi Lansing (in a revealing mini dress) and Judy Jordan (in a bikini) being pursued, captured and tied to poles by a whole clan of various sized hairy monsters (they look like 2001 apeman rejects) who "don't seem to have use for men." The actor who saves the whole inept movie is John Carradine (the real star) as Jasper, a southern con man who wants to capture a monster for personal profit. Christopher Mitchum is a weekend dirt biker who reluctantly teams with Jasper and his partner (uncle John Mitchum) to get his girlfriend back. James Craig is the sheriff, Ken Maynard is the general store owner (a movie poster for one of his old westerns is on the wall) and Doodles Weaver (playing it straight for a change) is a ranger. Elvis' bodyguard Sonny West, Lindsay Crosby and Haji (as a blonde with no lines) have very little to do. The music is instrumental rock jamming and pseudo country. Carradine and Lansing were also in HILLBILLYS IN A HAUNTED HOUSE and with all the hick backwoods characters this seems aimed at the same audience. Slatzer and White also collaborated on THE HELLCATS (68), also with West.

BLACK ANGELS (SW, 70) P/D/S/cine. Laurence Merrick
Chainer (Des Roberts, much better than in GUESS WHAT HAPPENED TO COUNT DRACULA) leads the Satan's Serpents, based in a western ghost town. Chainer is

violent but respects the the rival (all black) Choppers. Trouble is stirred up by the new Texan member Johnny Reb (John King III) and racist cops. It all starts out like the lead character is the hate filled young Jimmy ("Whitey's gonna pay plenty!") but he dies and the Choppers stay mostly in the background. With the expected long road and chase scenes, lots of fights, a flashback, a topless blonde and a naked black woman on a beach. As far as biker movies go, this is no classic but characters look and act pretty convincing and really ride the many impressive choppers. The music is ridiculous folk songs but the frantic instrumental theme is good. Also with James Whitworth (THE HILLS HAVE EYES). It's a Johnny Legend Untamed Video.

THE BLACK CAT (Falcon, 65) D/S Harold Hoffman, P Patrick Sims

In one of the rarest (and most outrageous) horror movies from Texas (Ft. Worth), modern day drunken writer Lew (Robert Frost) spends time in his inherited mansion with his many pets while totally ignoring his sulking blonde wife (Robyn Baker). Later he cuts a cat's eye out (like in MANIAC!), throws hot coffee at a monkey and hangs and electrocutes another cat. After some insulin shock treatments the traditional cat in the wall ending occurs. The pay off axe through a head with spurting blood (!) scene is still shocking (it was in the ads I remember seeing as a kid). Also with subliminal cats in the credits, pot smoking, and there's some very odd animation. As an extra bonus, cool nightclub scenes feature local singer Scotty McKay (later in CREATURE OF DESTRUCTION !) and his pre-Beatles style rock combo doing "Brown Eyed Handsome Man" and "Bo Diddley" while patrons do the frug plus a great original about the devil (while band members wear black eye patches!). Hoffman produced Larry Buchanan's TRIAL OF LEE HARVEY OSWALD and UNDER AGE and Buchanan regulars Anne McAdams and Bill Thurman have roles here. The print is excellent. The axe in head illo was used for an Angry Samoans E.P.

BLACK IS BEAUTIFUL (SW, 70) P/D Matt Cimber

(AFRICANUS SEXUALIS) A Martin Luther King quote opens this ridiculous all black sexsploitation "documentary," hosted and (over) narrated by an "African" lecturer with a mouth like Boris Karloff. Silent sex scenes (showing many positions) in a grass hut (including an orgy) or in the woods are contrasted with ones in modern bedrooms. The women look fine and smile a lot, but even the "native" ones have modern eye make-up. Two scenes are hard X which made this a big deal at the time. After marrying Jayne Mansfield and directing her last film (SINGLE ROOM FURNISHED), Cimber (Mateo Ottaviano) made four similar "educational" X features starting with MAN AND WIFE ('69). He later made black cast dramas, including LADY COCOA (PV #27) and Pia Zadora movies. He was last heard of making G.L.O.W. wrestling TV shows.

BLOODTHIRSTY BUTCHERS (SW, 69) D/S/cine. Andy Milligan, S John Borske, P William Mishkin

Young Tobias (Berwick Kaller) kills women, Maggie (Jane Helay) bakes human meat pies, and her lover Sweeney Todd the barber (John Miranda) also kills "beggars, thieves and prostitutes." Most of this very theatrical movie is long dialog scenes with these and many various characters. The acting isn't bad, but the script is a mess. A topless scene, an axe in a head and a very phoney looking body being cut apart are the exploitation elements. Light library music is heard along with some old music hall songs. The ending is happy and comical. Earlier British versions were made in the 20s, and in 36 (as DEMON BARBER OF FLEET

STREET) starring Tod Slaughter. Kaler was also in the late Milligan's THE BODY BENEATH, THE MAN WITH TWO HEADS, and THE RATS ARE COMING! THE WEREWOLVES ARE HERE!. This Frank Henenlotter Sexy Shocker release was made in England, although, since it doesn't take advantage of locations, you have to wonder why Milligan didn't just stay in Staten Island.

[Click for BR through CM](#)

SIXTIES (1961-1970) BR-CM
All reviews by Michael J. Weldon

THE BRICK DOLLHOUSE (SW, 67) P/D Tony Martinez, S Joe Delg

When Min Lee (Joyana from THE GIRL FROM S.I.N.) is found dead, her roommates relate a series of flashbacks. Seems like the dead Asian was a lesbian and there's a violent androgynous "weed head" guy involved. Women strip, dance, try on clothes, shower ("One night I was taking a shower") and have some soft core sex. With lesbian scenes, a lawn pot party, a hookah, a strip spin the bottle game, a whipping scene, and a wall of LPs (Nat King Cole, Mahalia Jackson, Supremes...). The women are red haired Danielle (Lee Cory), Sherry (Peggy Ann Malone), Carmen (Tina Vienna from SLAVES OF LOVE), Linda (Helena Clayton), and Sandy (Frankie O'Brien from THE GIRL WITH HUNGRY EYES). In the end, a new (black) roommate arrives. The bright color feature from Film Ventures has bar combo music, some weird camera shots and very bad mismatched dubbing. David Friedman says he directed half of the unfinished feature.

A BULLET FOR PRETTY BOY (Shocking, 69) P/D/S Larry Buchanan, S Anthony Houston, Henry Rosenbaum

In the 30s, Charles Floyd (Fabian Forte) marries blonde Ruby (Astrid Warner) in a tent in Oklahoma, but a fight breaks out, his father is shot and he seeks revenge. After breaking out of a work farm, he joins some Eastern bank robbers. He eventually forms his own gang including sexy Jocelyn Lane who seduces him, the then unknown blonde Morgan Fairchild, and a former preacher (Adam Roarke). They rob many banks, "Pretty Boy" becomes famous, the FBI arrives and he's killed in an ambush. It's not Buchanan's best, but his fans will enjoy seeing his company of Dallas area regulars including Bill Thurman, Gene Ross, Anne McAdams, and Camilla Carr. PV contributor Cynthia Rose is a wedding guest. Harley Hatcher did the light 60s sounding soundtrack, complete with out of place bongos and it was released on LP. Although considered a hit, this was the last of many Buchanan movies released by AIP. John Erickson had starred in the 1960 version.

BUNNY YEAGER'S NUDE LAS VEGAS (SW, 64) P/D/cine. Barry Mahon, S Maurice McEndree

In this very tame adult movie, charming white haired photographer Yeager (as herself) goes to Vegas for a rest with her nice, understanding, pipe smoking husband (Bud Irwin). Carl, a "sharp operator" in shades (who narrates) wants them to work and her whiney friend Peggy (Peggy Pepper) wants to pose "incognito" to pay off gambling debts. Various models (usually keeping bikini bottoms on) pose for Bunny in the hotel room then Peggy poses on a boat and by the Hoover Dam. In faded color. Mahon also made BUNNY YEAGER'S NUDE CAMERA (63). Yeager is still working as a glamour photographer in the 90s.

CAGED WOMEN (SW, 70)

This simple and more stark than most of the time period soft core sex movie has two sets: an office and a jail cell (with the camera sometimes shooting down from above). A guard does it with an inmate. A middle aged redhaired woman is with a much younger light brown skinned one. Another woman is with both "pigs." Finally "a movie star" (blonde Terry Johnson, from Zoltan Korda movies) is booked and joins the lesbians and the guards. The end. The music is lite jazz and drums. The Cosmos Film production has no credits.

CARGO OF LOVE (Alpha Blue, 68) D Anton Holden, S Charles Abrams

Ellie (Sheba Britt, who was in many obscure nudies) answers an ad for a traveling companion and finds herself a drugged captive of the evil Senora Lupo and her sister. Since "at least 100 girls have disappeared," a lady undercover agent also answers the ad and they eventually escape together. Meanwhile, captive women are raped, whipped and one is burned in a pit. Britt has a strip scene but the sex scenes are mostly close-ups of unhappy faces. The corrupt doctor is played by familiar 70s TV actor Richard B. Shull. The best part of this dreary b/w NYC "roughie" is the music which sounds like early John Barry Seven. Holden also made AROUSED.

CASTLE OF LUST (67) D/S "Percy G. Parker"/Adrian Hoven, S Eric Martin Schnitzler

(IM SCHLOSS DER BLUTEN BEGIERDE, CASTLE OF CREEPING FLESH) The "strange and mysterious" Earl Of Saxon (Howard Vernon), a cursed surgeon, wears medieval costumes in his castle. Confusing flashbacks reveal why he kills a woman (Claudia Butenuth) and transplants her heart into another (Elvira Berndorff). With a bear attack, sex scenes (with jazz piano music), long nightmares, a mannequin gang rape scene, and a bearded Russian servant. You won't believe how much of the running time of this mess is taken up by edited in actual bloody operation scenes and close-ups of horses' legs! Michel Lemoine is a demonic rapist Baron in a corduroy suit and Janine Reynaud is the red haired Vera. Apparently this was based on an original script by Jesus Franco. The director went on to MARK OF THE DEVIL.

CATALINA CAPER (Video Beat, 67) D Lee Sholem, S Clyde Ware, P Bono Blackman, Jack Bartlett

This senseless comedy about art thieves on Catalina Island looks more like it was made in 1963 and could have used more music and less characters. The high point is Little Richard wearing a gold lame suit descending from a stairway while singing "Scuba Party" (it's like "Boney Maronie"). The Cascades do "There's A New World Opening For Me" (a good Ray Davies song) and Carol Connors (from The Teddy Bears) does "Book Of Love" (which she wrote with Roger Christian). The songs are all performed on boats and many girls (Adrian Teen Models) dance in bikinis. Cinematographer Ted V. Mikels (!) adds some good ass close ups. Don (star Tommy Kirk) falls for Tina (Venita Wolf) and he and his blonde stud friend Charlie (Brian Cutler) are hired to recover something that was stolen by a pair of comic crooks (Del Moore and Jim Begg). Michael Blodgett (from BEYOND THE VALLEYS) was the choreographer and plays a ferryboat worker friend. With Robert Donner (Fingers), Lyle Waggoner (scuba diver), Sue Casey (from SWAMP COUNTRY), Peter Duryea, and Ulla Stromstedt. Mary Wells sings the theme song ("Never Steal Anything Wet"), heard during the cartoon mermaid intro. Crown Int. released it but the print says Warner Brothers.

CAVE OF THE LIVING DEAD (64) D Akos Von Ratony, S C. Von Ronk, P Richard Gordon

(DER FLUCH DER GRUENEN AUGEN) Interpol agent Frank Doran (Adrian Hoven) is ordered to a village to investigate the mysterious deaths of six young women, all during blackouts. The two local constables are idiots but the black servant John (John Kitzmiller) of the suspicious foreign Prof. Von Adelsberg (Wolfgang Preiss) helps search through some huge caverns. John seems brave at first (he even saves Doran from a falling stalagmite) but soon starts acting pretty much like any dumb scared Hollywood black character. Blonde Karin (Karin Field), the professor's temporary new secretary, wanders in his unheated castle full of secret passageways in a see through negligee. A friendly old witch knows what's going on and even knows an instant cure for vampirism and a vampire woman (Erika Remberg) dressed all in black lurks around. By the time the Prof. is finally seen as a vampire, he turns into a skeleton and explodes. Other characters are a serious doctor (Carl Moehner), a simple inn keeper, and an angry deaf mute who likes to fight. Kitzmiller was an American G.I. from Battle Creek, MI, who stayed in Europe

to act in PAISAN (46), and went on to roles in DR. NO (62), UNCLE TOM'S CABIN (65), and others before his early death. Richard Gordon backed the '66 Trans Lux English dubbed version of the atmospheric W. German/Yugoslavian production by a Hungarian director.

CHAFED ELBOWS (66) P/D/S Robert Downey

This rare 63 minute b/w Manhattan underground film is made up of stills, filmed sequences and best of all, still sequences edited to create a stop motion effect. Walter (George Morgan) narrates flashbacks of his "annual nervous breakdown." He visits his bald shrink (Downey regular Lawrence Wolf, who provides many of the voices), plays a cop in a movie then wanders around Times Sq. in the uniform, records a rock song ("Black Leather Lingerie") in a studio then is mobbed by fans, meets God (he's Chinese), caters a bar mitzvah on Long Island, and has sex on a rooftop. Meanwhile he and his overbearing mother (Elsie Downey) take turns killing each other. A man paints a big AW (for Andy Warhol) on Walter's jacket and calls him art and several lines make fun of Warhol's movies. With pictures or words referring to Amos N Andy, the KKK, JFK, LBJ, Mao, famous circus freaks and nude models. Mrs. Downey plays all the female roles. The music is by Tom O'Horgan who directed FUTZ (69). This was the 5th film for Downey (Robert John Elias Jr.) who at the time was surely ahead of his time. The print is very worn and flawed.

THE CHECKERED FLAG (Sinister, 63) D/S William Greffe, P Herb Vendig

Bill (Joe Morrison), a bitter, poor Grand Prix race driver is the main rival to the arrogant rich, older playboy Rutherford (Charles G. Martin). The conniving, jealous blonde Mrs. Rutherford (Evelyn King) seduces Bill, buys him a new Ferrari and asks him to kill her husband. Meanwhile the two men get smashed and party til dawn with two sexy beauties who limbo dance then swim naked (offscreen). The TWILIGHT ZONE-esque ironic ending is worth waiting for. A lot of this (faded) color movie is car race footage (Greffe provides the track announcements) but a (white) calypso band does two amusing numbers, one with a bikini dancer. It was filmed in Sebring and Miami, Florida and in Nassau. Morrison (who looked and acted a bit like a young Jack Nicholson) went on to Greffe's hydroplane movie RACING FEVER (also with Martin) and his killer jellyfish movie STING OF DEATH.

THE CHRISTIAN LICORICE STORE (68) D James Frawley, P/S Floyd Mutrux, P Michael S. Laughlin

L. A. based Tennis star Franklin Cane (Beau Bridges, looking like Carl Wilson) goes on tour in Texas, freaks out during a match, sells out by doing commercials and becomes distant and confused. He also meets then loses a beautiful photographer (Maud Adams in her film debut). It's all pretty slow going and talk filled but has a neat ending. It was worth it for me just to see Tim Buckley singing "Pleasant Street" (where the title comes from). He even says one line (to Adams). Another underrated drug casualty singer (Tim Hardin) is heard on the soundtrack. Gilbert Roland plays Cane's former star player manager, Alan Arbus is her ex, director Jean Renoir (and his wife) play themselves and Babe Ruth is on TV. If you look you can also spot McLean Stevenson, Greg Mullavy, Gwen Wells, Talia Coppola, Barbara Leigh, and Anne Randall (HELL'S BLOODY DEVILS), and maybe even Monte Hellman, James B. Harris, Theodore J. Flicker, Larry Gelman, and Mike Medavoy at a party. National General released this (it's been on local TV stations cut) in 71, the year of Mutrux's DUSTY AND SWEETS McGEE.

THE (CHRISTINE) KEELER AFFAIR (Alpha Blue, 63) D/S Robert Spafford, S Matt White, Ronald Maxwell, P John Nasht

This wacky exploitation movie was filmed in Denmark then banned in the U.K. Keeler (Yvonne Buckingham from THE TELL TALE HEART) narrates a series of often surreal flashbacks (and a flashback inside of a nightmare inside of a flashback!) told to a judge on a dreamlike court set. She goes from being a 16 year old pinup model and showgirl to causing a major scandal by being involved with the secretary of war (and a murder). She moves in with Dr. Stephen Ward (John

Drew Barrymore with a Brit voice dubbed in) who basically becomes her pimp, fixing her up with a gangster, a Soviet diplomat (Mel Welles!) and others and watching her in a two way mirror. With pot smoking, gays, topless scenes at a pool party, an affair with a black jazz musician, and in some scenes, mannequins as high society party goers. Some actual news footage is used and Buckingham reads the closing credits. The same (true) story was later filmed as SCANDAL (89). The b/w letterboxed print is excellent. This was Barrymore's last major role. His daughter Drew was born in 75.

CIRCUS OF FEAR (Alpha, 66) D John Moxey, P/S Harry Alan Towers

Everybody seems to have dark secrets at the winter quarters of the Barberini Circus in this convoluted mystery. The most suspicious of them all is tall lion tamer Gregor (Christopher Lee), always in a black head mask, supposedly due to his horrible scars. A Scotland Yard inspector (Leo Genn) shows up to investigate a London Tower Bridge murder/robbery. The fun English/German cast includes Heinz Drache (ringmaster out for vengeance), Skip Martin (blackmailing dwarf Mr. Big), Suzy Kendall (busy having an affair), Anthony Newlands (circus owner), Klaus Kinski (always lurking around with a dangling cigarette), Margaret Lee, Victor Maddern, and Eddi Arnt. It was filmed partially at an actual circus. The German language version (DER RATSEL DES SILBERNEN DREIECKS) was directed by Werner Jacobs. This print is color (the U.S TV PSYCHO CIRCUS version is b/w) but is worn and flawed. The same year, Lee and Drache were also in Towers' THE BRIDES OF FU MANCHU with Tsai Chin (who has a bit part in CIRCUS).

CLASS REUNION (Alpha Blue, 70) P/D/S A. C. Stephens, S Ed Wood Jr.

Former students meet at a hotel where they react to (actual) footage of mass student protests (from Austin, TX), then watch silent tinted footage from Stephens' COLLEGE GIRL CONFIDENTIAL. Marsha Jordon, featured in the old clip, also takes a shower (footage from THE SNOW BUNNIES). The old friends break up laughing (!?) watching Forman Shane's LSD induced suicidal jump and a rape attempt. He says "We don't turn in, we turn on!" and takes blonde Terri Johnson to bed. Rene Bond says "Men are all beasts" while in bed with "Starline Comb," who asks "Why are we so miserable?" before doing it in the woods with Ric Lutz. A guy named Wimpy (Rick Cassidy?) keeps trying to sneak away from Sandy Carey. There's also an orgy with a daisy chain and a gay scene that turns out to be a shakedown scam. This was filmed about the same time as the Stephens/Wood movies in PV #28. The print is worn.

C'MON LETS LIVE A LITTLE (66) D David Butler, P/S June Starr, P John Hertelandy Naive Arkansas nice guy Jesse (Bobby Vee) saves blonde Judy (Jackie DeShannon) from a car wreck, enrolls in her father's college and they sing at a rally for her pompous, two timing boyfriend (John Ireland Jr.), the campus "free speech" leader. When Paramount released this badly dubbed, cheap looking musical in '67, it was extremely unhip, but who cares now!? Vee was the best of the early 60's teen idol Bobbys and DeShannon was/is one of the all around coolest women in music. Too bad they didn't let her sing her own songs here. She sings "Baker Man" while she does the frug in a short nightie and her friends (blonde future hitmaker Kim Carnes and the late Jill "SPIDER BABY" Banner!) dance and jump around in nightgowns. She also sings the almost great production ballad "For Granted" and "Back Talk" with Vee. Bouncy blonde dancer Bee Bee (Suzie Kaye) sings the theme song, and short "red top madman" (Eddie Hodges) sings wearing a horrible red Beatles wig and invents a small flying saucer. There's also a fun country duet by BEVERLY HILLBILLY type relatives (Ethel Smith and John Crawford), and two black guys (The Pair Extraordinaire) start a song but are drowned out by dubbed in white voices. Patsy Kelly is fun as the comic but wise housekeeper and Bo Belinsky owns the baseball themed Bo-Bo's A Go Go. With Russ Conway (dean), Tiger Joe Marsh (bouncer), and Ken "Eddie Haskell" Osmond (eccentric beatnik). The last

feature by a director who went back to Shirley Temple musicals and JUST IMAGINE (!), it was on USA back in '86.

[Click for CO through D](#)

SIXTIES (1961-1970) CO-D
All reviews by Michael J. Weldon

(THE COCKTAIL) HOSTESSES (Alpha Blue, 70) P/D/S A. C. Stephen, S Ed Wood Jr. Toni (Rene Bond in a terrible curly blonde wig) is a "free soul" who drives a white Volkswagen. She quits her secretary job and discovers she can make more money dressed like a medieval wench in a Sunset Strip club. Most of this very colorful movie is sex scenes with badly dubbed in screams. A hostess with long blonde hair (Terri Johnson) joins in a threesome. Ric Lutz (looking just like Richard Carpenter!) plays piano during the party/orgy which is visually dominated by Candy Samples. A lesbian says "The only thing that men are good for is what is in their wallets." When one waitress is raped by a deranged customer, the bartender (Forman Shane) says "What's another screw to her?" Also with spanking, a daisy chain and flamenco guitar music. With Lynn Harris (THE STEWARDESSES), Sandy Carey and others.

CONFESSIONS OF A PSYCHO CAT (SW, 68) P/D "Eve" (Herb) Stanley, S Bill Boyd (THE THREE LOVES OF A PSYCHO CAT) Rich Virginia (Arlene Lorrance), _summons three men to her apartment (filled with animal trophies) and offers them a fortune if they can survive the next day in Manhattan. They all had been acquitted of killings (shown in flashbacks). The out of work stage actor is tricked out of hiding with the promise of a job. The unshaven junkie with an irritating laugh is shot by an arrow during a Central Park chase. Another flashback reveals Virginia is insane because her dog was killed. The guest star victim is former boxer Jake LaMotta (the subject of RAGING BULL), playing a wrestler who is killed as if he were a bull. The odd 70 min. b/w movie features a freezer full of bodies, time wasting generic street scenes, and some topless and nude scenes, obviously added as a marketing afterthought. LaMotta had been in THE DOCTOR AND THE PLAYGIRL (63) and was in several other 60s movies made in Europe.

COOL IT CAROL! (VSOM, 70) P/D Peter Walker, S Murray Smith Joe (Robin Askwith with Brian Jones hair) is a moody braggart who delivers meat for a living. He and his 17 year old friend Carol (Janet Lynn) take a train to London and lose their money at a gambling/ strip club. Carol ends up doing nude modeling, hooking and being in a porno movie for money. The "true" innocents in the city story is kind of depressing. Also with Stubby Kaye (!) as a TV star and Jess Conrad. Askwith was also in Walker's THE FOUR DIMENSIONS OF GRETA and THE FLESH AND BLOOD SHOW (both 72).

COUNTRY GIRL (SW, 68) D/S Bobby Davis Angie (black haired beauty Jean Wilson) and her man leave the city for the "lodge" run by Marie (Marie Campbell) and her husband for a fishing trip. They all get drunk, Angie sings a folk ballad, then they switch partners. Marie masturbates in the woods before her young lover shows up late ("You Dog!") and his neglected wife Honeybee (Ruth Stafford with a massive red beehive do) seduces Ruthee (Sue Sennet). The frequent sex ("mmm," "uhh," "ohhh!") in this brainless 65 minute color softcore movie takes place mostly in the woods and involves many positions. Most of the actors have strong Southern accents and use slang.

COVER ME BABE (70) D Noel Black, S George Wells, P Lester Linsk

Tony (Robert Forster from *MEDIUM COOL*), a seriously grim L.A. area college filmmaker who quotes Lewis Carroll, debuts a short filled with surreal FX tricks and topless blondes, including his girlfriend (Sandra Locke in her 2nd film role). He then decides to “direct reality” with his cameraman (Sam Waterston). They shoot mondo footage of a dying kid, a couple making love, a transvestite and a roof top suicide leap. He interviews a homeless alcoholic (Mike Kellin) and hires a woman (Maggie Thrett from *DIMENSION 5*) to strip and masturbate on camera. He edits all the footage together with the shooting of Lee Harvey Oswald. Tony also has sex in a cave (Bronson Canyon?) with another blonde actress (Susan Benton, later in *A BOY AND HIS DOG*). Also with Robert Fields as the outraged and jealous professor, Jeff Corey as an agent, (future director) Floyd Mutrux as a sad gay character who takes LSD, Michael Margotta (*DRIVE, HE SAID*) as a rival director, and Regis Toomey as a studio director. The music is light pop (some tunes are by Bread). We were glad to see this forgotten (20th Century Fox) R rated feature on Fox FXM cable. Black had also directed the much better *PRETTY POISON* (68).

CRAZY BABY (Sinister, 66) D Franco Montemurro, S Michael A. Scheiber, Ennio De Concini, Adriano Bolzoni

(*LA BATTAGLIA DEI MODS*) In foggy Liverpool, black leather rockers with chains start a destructive riot in a pub, a blonde is killed and Ricky (Ricky Shayne, a popular Italian singer at the time) leaves for Paris (where a Russian anarchist runs a starving artist club), Genoa (where he joins a commune) and Rome where he confronts his disapproving, rich but wise diplomat father (Joachim Fuchsberger). The father's blonde mistress Sonja wants Ricky but he falls for her sister Martine. Ricky wins several fights (with kung fu style loud noises dubbed in), befriends and defends a guy with a bad leg named Grue and best of all, sings. Most songs are in Italian and some are ballads but when he enters a 75 hour (!) non stop music marathon (“I’m obliged to do it.”), the tired rebel sings “She Don’t Love Me” (while having flashbacks) and “Bumble Bee” (probably learned from the Searchers). He also sings the theme song and the original Italian version of “Let’s Live For Today” is heard (on a jukebox). Elga Andersen and Eleonora Brown co-star. This hilarious, very entertaining German/Italian production must have caused some serious head scratching when released here as *BATTLE OF THE MODS* in 68! The print is letterboxed.

THE CREEPING TERROR (64) P/D/edit/narrate/star Argyle J. Nelson (Vic Savage), S Arthur Ross, Robert Silliphant, P/act William Thourlby

A very awkward and slow moving alien creature that resembles a pathetic Chinese New Year dragon roams the countryside eating anyone in its path including deputy sheriff Martin (Nelson), his new bride (his real life wife), some soldiers and people at a dance and at a lovers lane. Victims always go in head first. Many are women so the camera can concentrate on their kicking legs in nylons. In one scene the creature seems to be trying to fuck a car that says 23 Skidoo on the side. At the dance someone yells “My God! What is it?” A hand grenade kills it but there’s another one in the space ship! Are there more of them?! “Only God knows for sure.” Despite what some reviews say, there ARE dialogue scenes, but most of the time when people talk you only hear narration and when victims scream – they really SCREAM! The very odd score is by Dr. Frederick Kopp, a music teacher. The Dr. Bradford character is played by producer Thourlby. The son of American Indian Olympic star Jim Thorpe, he later became wardrobe consultant to Richard Nixon! This was filmed around Glendale and at Angelus Crest Park. Nelson (also an Indian) edited many TV movies and *SEXTETTE* (78). This was taped when WOR aired it on their 9 All Night show at 6 am (perfect!) back in 1984 and sent in by Joe Shoemaker. I enjoyed watching the Meet The Mets and Negro College Fund ads and the minimal audio only news about Mayor Koch and the homeless problem instead of the joking robots talking over the now common version.

CURSE OF THE SWAMP CREATURE (Dark Dreams, 66) P/D Larry Buchanan, S/act Tony Houston

This is a slow moving sort of a remake of VOODOO WOMAN (57), but set in the American south (it was shot on Cado Lake in Texas). After some excess plot and boating through the swamp, unsuspecting geologist Mr. Rogers (John Agar), Brenda (Shirley Mcline), a con woman, and two assistants finally make it to the remote home of the balding mad scientist Simon (Jeff Alexander). Rogers reluctantly helps out Simon's wife (Francine York), sometimes keeps locked in a closet. After experimenting on many humans victims (which he throws into his pool of gators), Simon finally turns Brenda into a very short lived bug eyed "fishman". Local black "natives" constantly beat drums (for the doctor), but eventually organize to confront the evil doc. A beautiful mute black woman dances by a fire. Bill Thurman plays an oilman who is murdered (and the monster) and William McGee (DON'T LOOK IN THE BASEMENT) is a servant.

THE DANISH CONNECTION (SW, 70) D/S Walt Davis, P M.D. Maury

Agent Johnny Wadd (John Holmes) and blonde Eric (muscular Rick Cassidy) are both working for the impotent Mr. Steel, who is seeking a Viagra type secret formula. Both agents are in various softcore sex scenes (featuring Sandy Dempsey, Sandy Carey, Rene Bond and others). In "surreal" sequences Wadd is drugged, attached to a pleasure control machine, chained up on a giant water bed, and smothered by several naked women (one is black). A man sits on a toy horse with a naked barking woman on a leash, some guy dances around and a black slave brings a potion. Johnny also has kung fu fights on a boat, in a field and by a temple. Kitty the secretary and beautiful lesbian bar owner Marsha have a sex scene and a naked woman happily swings toward the camera from a rope during the opening credits. Manuel S. Conde was the cinematographer. Robert Chin, who directed most of the Holmes/Wadd movies (which inspired parts of BOOGIE NIGHTS) plays a long haired voyeur villain. Minimal comic soul songs are heard along with orchestrated themes from other movies. The print is jumpy and worn. The main stars were also in SEX PSYCHIC (also by Davis, later a TV actor) the same year.

THE DEBAUCHERS (JFTH, 70) D Sidney Knight, P Jean Jacques Robeau

May (Tina Russell) goes to a mansion to accept a job in "an experimental film." She becomes the sexual captive of the loud, unshaven, overweight "millionaire genius" filmmaker ("We're exploring a whole new genre here"), his older live in shrink, maid and butler. May's boyfriend shows up to rescue her but is paid off and in the (surprise) ending is killed on camera. This is an early hard core sex feature (the cast names are all pseudonyms) with a lot more dialog than action. Russell, an early porn star (WHATEVER HAPPENED TO MISS SEPTEMBER?), later died of cancer. Knight also made GIRLS THAT DO (67), LOVE IS WHERE IT'S AT (68) and others.

THE DEADLY ORGAN (SW, 65) D Emilio Vieyra, S Antonio Rosso, P Orestes A. Trucco

(PLACER SANGRIENTO) A man with a rubber monster mask and hands and a Beatle wig kills women with a syringe of heroin. His victims are hypnotised by hearing a weird space age bachelor pad type record on a close and play record player. A doctor uses LSD as a truth serum and a big city inspector (Mauricio de Ferraris) falls in love with the top billed Gloria Prat. The mystery killer also plays the organ and drives a Porsche convertible. The b/w horror mystery takes place near a beach (with a constant heavy mist) and in a club (with a rock combo and a gay and lesbian clientele). This Argentine production was filmed (in Paraguay) before the director's CURIOUS DR. HUMPE (PV #18). It was first released (by Cambist) in America in 67, then re-released as FEAST OF FLESH (the title on the print). The (hip slang) English language dialog is by Jack (THE FLESH EATERS) Curtis. Vieyra is featured in the Mondo Macabro book. This feature is followed by

some trailers and a wild, unidentified extremely gory scene (from SIX SHE'S AND A HE).

DEAD RIGHT (JFTH, 68) P/D/S Charles Martin

(IF HE HOLLERS, LET HIM GO!) James (Raymond St. Jacques), an artist who loves classical music, pumps gas in a southern town. He's framed for the rape/murder of a white woman, is beaten and escapes after years in prison. A man (Kevin McCarthy) tries to force James to kill his wealthy wife (Dana Wynter) and after more setbacks, incredibly, he manages to clear his name. Every white character is racist and/or out to use and abuse the hero. The constant flashbacks, flashbacks inside of flashbacks and colorful psychedelic segues makes this a true product of the late 60s, with enough plot for two movies. Barbara McNair (who is also heard on the soundtrack) plays James' nightclub jazz singer lover. Her brief nudity was used to promote the movie (released by Cinerama - rated R) in Playboy. She went on to CHANGE OF HABIT with Elvis and Jesus Franco's VENUS IN FURS. Royal Dano, as the most hateful character, has a scene with a topless girl. Also with Steve Sandor (HELL'S ANGEL'S 69), John Russell (sheriff), Ann Prentis (who looks just like her older sister Paula), Arthur O'Connell (prosecutor), James Craig (police chief) and Susan Seaforth (who does a sexy dance in a bar). McCarthy and Wynter, of course had been the stars of INVASION OF THE BODY SNATCHERS.

DESTINATION INNER SPACE (Cinefear, 66) D Francis D. Lyon, S Arthur C. Pierce, P Earl Lyon

Characters in an undersea lab find a mysterious container on a flying saucer. It grows and all of a sudden becomes an upright alien fish man. This (man in a suit) creature has been mocked in the past but is actually pretty cool with its scary face and very bright red back fin. Gorgeous red haired photographer Sandy (Wende Wagner) is almost as colorful as the monster. Diver Maddox (Mike Road) considers visiting submarine Commander Wayne (star Scott Brady) a coward and a murderer. The gruff rude Wayne tells biologist Rene (Sheree North) to "Shove that under your microscope and study it!" when she rejects his advances, but he turns out to be the real hero. Gary Merrill has less to do as the doctor in charge, James Hong (PV #4) is Ho Lee the cliché comic relief cook, and Roy Barcroft is the captain of the topside ship. With weird organ music and some very good underwater photography. The forgotten United Pictures also released CYBORG 2087 and DIMENSION 5, both also written by Pierce, and Lyon's CASTLE OF EVIL (also with Brady) the same year. Wagner was also in OUT OF SIGHT and ROSEMARY'S BABY.

THE DEVIL'S GARDEN (SW, 70) D/S/act Robert C. Chin, P Roland Miller

This is the only sex movie I've seen that was filmed in Jamaica. You get to see lots of local scenery and characters discuss "strange religious cults like the Rastafaris." A blonde (Sandra Carey), fleeing from her Satanist movie director husband, is drugged by the long haired Chang (the director, known for making early John Holmes porn movies) and is featured in several sex scenes (some semi-hardcore). The most memorable part though is a voodoo ceremony in a shack where a possessed black woman (Debbie Maguire, a one time Mrs. Richard Pryor) strips and writhes on the floor for a long time. With multiple flashbacks inside of flashbacks, noisy experimental music, demon masks, a lesbian scene, interracial sex, bondage, and an it's all a dream ending.

THE DEVIL'S JOINT (SW, 69)

This pro-pot documentary has no credits and is pretty dull considering the theme, but was probably a revelation to late 60s/early 70s "underground" audience members. A narrator explains how America's marijuana war was started. We hear pot theme songs and see the Nixon "Checkers" speech, Chinese being executed for opium and scenes from THE PACE THAT KILLS (28), REEFER MADNESS (36) and other roadshow movies. The silent footage is the best. Comic BATMAN TV series inspired insert titles don't help. See the recent GRASS (PV #34) instead.

DIDN'T YOU HEAR... (JFTHI!, 70) P/D/S Skip Sherwood, S Mike Mickler

I've never seen any reference to this pretentious but well made obscurity (from American National Entertainment). Kevin (young Dennis Christopher with a blonde Brian Jones haircut) is a serious college English major virgin, who drifts into dreamland during boring classes. He and six other guys sail to an island. They burn their I.D. cards and blow up a model city there and Peter (Terance O'Brien), a writer, talks about freedom, rules and war. In the real world Paige (Cheryl Waters later in MACON COUNTY LINE) calls Kevin a fruit while topless as part of a sorority prank. In the fantasy she's his perfect understanding mate. James (Gary Busey) laughs a lot and goes "Hot Damn!" when a girl's breasts bounce (in slow motion) but on the island, he is intelligent, thoughtful and leads a campfire rap about Ginsberg and Rimbaud (!). They encounter a blind Nam vet and a former Col. and armed locals who threaten their new carefree life. Kevin eventually dies only to wake and realize that he needs to lighten up and get a girlfriend (at least that's the message I got). With electronic music, sappy songs, and creative and effective cinematography and FX. One scene is repeated several times and parts reminded me of HEAD (colorful solarized scenes) and CARNIVAL OF SOULS (ghoulish heads in the water). Sherwood also produced David Caradine's AMERICANA (73). I watched this just after the BIOGRAPHY of the wacky self destructive born again Busey.

DISC-O TEK HOLIDAY (SW, 66) D Douglas Hickox, Vince Scarza, S David Edwards, P Jacques De Lane

Some Yanks took JUST FOR YOU, a 64 British feature, added some East coast American acts in 65 and released this wonderful time warp rarity in 66. Peter And Gordon, The Bachelors and Freddie And The Dreamers do two songs each. Millie Small (alright!), The Band Of Angels (with Mike D'Abo), The Applejacks (with a female guitarist) and others you never heard of each do one. Even the lightest non-hit clips are colorful and interesting to watch. The Americans acts are all classic. The Chiffons do the haunting "Nobody Knows What's In My Mind But Me" (written by Brute Force) by a waterfall. The very young Vagrants (with lead guitarist Leslie West!) do a great garage rock attitude song ("Oh These Eyes") outdoors while kids in bathing suits dance. The Rockin' Ramrods sing at a teen dance, then back Freddie Cannon doing three of his best past hits (plus one then current one). These segments include the best look at real (non Hollywood) mid-60s American teens (band members and dancers) you'll find. DJs Bob Foster (Baltimore), Hy Lit (Philly) and Arnie "Woo Woo" Ginsberg (Boston) introduce the acts. The unavoidable plot concerns Casey Paxton and his girlfriend trying to get airplay for his 45 (which he sings three times!). It is fun to see them hanging out in famous sections of the three New England cities though. All this and an A bomb blast gag! The print is excellent and in strong bright color.

DR. GOLDFOOT AND THE GIRL BOMBS (Orion, 66) D Mario Bava, P/S Louis M. Hayward, S Robert Kaufman, P Fulvo Lucisano

(I DUE MAFIOSO DELL' F.B.I.) Goldfoot (Vincent Price), "the worst maniac who ever lived," has an all Chinese staff except for his female assistant Hardjob (Moana Tahi) and he answers to Peking. Their zombie like duplicates of beautiful women explode while seducing generals. The idea is that "America and Russia will destroy each other in a colossal atomic conflict." Meanwhile two inept doormen (Franco and Ciccio) provide lots of (often sped up) slapstick comedy. Franco appears in drag and Ciccio (the tall one) is cloned. This rushed unfunny sequel could have used some decent FX and has not improved with age. Laura Antonelli (who is also cloned) looks great though. Price (who talks to the camera) also plays a stuttering NATO general in a cage and disguises himself as a nun. Fabian has little to do as

an American agent. The music is by Les Baxter and a large LBJ photo is on a wall. The following year Bava showed what he was capable of with DANGER DIABOLIK and Franco and Ciccio were in HOW WE STOLE THE ATOMIC BOMB.

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SIXTIES (1961-1970) E-GH
All reviews by Michael J. Weldon

EDGAR ALLEN POE'S LEGEND OF HORROR (SW, 60/66) D Enrique Carreras, Bill Davies, P/S Enrique Torres

Here's a fascinating horror rarity. MASTER OF HORROR (U.S release - 65) was 2/3 of the Argentinian trilogy OBRAS MAESTRAS DEL TERROR (60). The Tell Tale Heart segment was strangely expanded for this feature (apparently not released until 72!) with new American footage. Pierre is put in a rat filled dungeon with bearded old Sydney. They escape, Pierre meets his former lover (Fawn Silver from ORGY OF THE DEAD!) and Sydney kills people in amazing, bloody, hard to believe "Magicmation" (partially animated) scenes. The new footage also features scenes from Corman Poe films, music from THE ASTOUNDING SHE MONSTER (!), tinted scenes and zombies. Meanwhile, Sydney's on/off flashback is a creepy and effective version of the Poe tale. Young Sydney (future Spanish director Narcisco Ibanez Serrador) goes to work for his scary, mean, one eyed uncle (Narcisco Ibanez Menta - his real life father and star of all 3 original segments) in his shop stocked with loud clocks. With lyrics by Johnny Mercer (?!). It's a welcome Frank Henenlotter Sexy Shocker release. Note: Producer Richard Gordon wrote to say that Carreras was the founder of Hammer Films in England and the father of Michael Carreras.

ELECTRIC LOVER (SW, 66) P/D Jesse Berger, S Stephen Schwartz

A pathetic, mean, crazy, doomed high tech voyeur (Mike Atkinson) talks endlessly in a bare set room with a wall size computer (a TV screen and some knobs). He orders his cowering obedient mute servant "Brother" (Jonathan Manos) out on to the Village streets of NYC with a small video camera to send back real life scenes of naked beauties. The man, who also imagines naked women in his room, kisses himself in a mirror while he comes. The main attraction is a cute smiling athletic young black woman (Natara) who dances wildly to native drums, has an odd slow mo sex scene with a blonde (Carla aka Uta Erikson) and frolics naked in the woods with yoga class members. This bizarre arty soft core b/w sci fi sex fantasy manages to be erotic, boring and a warning call to the men in the audience. The prophetic troubling message seems to be that new technology mixed with alienation, masturbation (and maybe integration?) kills! Since it's not listed anywhere, the credit names are probably fake, and Erikson usually worked for the late Michael Findlay, I suspect that Findlay was the director or at least was involved. The music (by The Fludd) is pretty great, featuring fluid electric guitar leads and soulful electric organ that (during the theme) sounds like Procol Harum (who hadn't recorded yet!)

EROTIC TOUCH OF HOT SKIN (SW, 64) D/S Max Pecas, S Maurice Gury, Robert Topart

(LA BAIE DU DESIR) Cheerful young Cloe (blonde Sophie Hardy) drops in at the beach house of her cousin Irene (Fabienne Dali from KILL BABY KILL), who she hadn't seen in years. Irene and her lover Marc (Jean Valmont) had just killed and buried her husband, so Marc poses as him. He and several other local voyeurs want Cloe. The two women wrestle in bikinis and both have topless and nude scenes. The most memorable is Hardy's naked swim and run on the beach. The music is jazz. For the Audubon U.S. release, Radley Metzger added sexy dream sequences of an erotic dancer (seen three times) by a large wooden X, and two

topless women dancing and touching. He also added laughable, totally unnecessary serious narration about "the bonds of guilt."

THE FARMER'S OTHER DAUGHTER (SW, 65) D John Hayes, P/S William Norton, P Paul Leder

A sheriff tries to repossess a farm for a local rich guy and his idiot son (with pet rats), who plans to marry the platinum blonde June (Judy Pennebaker). She falls for Jim (Bill Michael), a traveling bathing suit salesman, though. The only reason to see this is the music at a 4th Of July picnic. Grand Ole Opry regular Ernest Ashworth (in a flashy Nudie suit) does three numbers (2 were top country chart hits). He's backed by The Kentucky Colonels (who also do the theme song). The excellent 6 piece traditional country group (on World Pacific) features Clarence White (later in the Byrds) and Richard Greene, later in the Blues Project and SeaTrain. Comic sound FX, silent movie titles, a clip of cops from a Buster Keaton movie and scenes reversed and repeated add to the slapstick hilarity. Producer Leder's daughter Mimi (THE PEACEMAKER) was the first director signed to Dreamworks.

THE FAT SPY (E.P.I., 66) D Joseph Cates, S Matthew Andrews, P Everett Rosenthal Tubby comedian Jack E. Leonard plays twins Irving and Herman in this very dumb musical comedy made in Florida. Herman even sings an insult song to Phyllis Diller and Jayne Mansfield sings a comic song to Irving. Jive talking Jordan Christopher (ANGEL, ANGEL, DOWN WE GO) does a pretty good uptempo folk song about greed and a rock song about wild living with The Wild Ones (they had one LP). He, his girlfriend (Lauree Berger) and "Dodo" (former top 40 hitmaker Johnny Tillotson) all also sing forgettable ballads. The plot is about Jayne's cosmetics mogul dad (Brian Donlevy) trying to chase vacationing teens off his "desolate" island (which has a large airport), spying, and nonsense about the fountain of youth. The comedy stars talk to the camera and a mermaid makes a brief appearance. Mansfield (who died the next year) giggles a lot and the camera lingers on her bending over in a towel. Cates (Phoebe's father!) also made WHO KILLED TEDDY BEAR? (65). The tape came in a sell though box with the much better Mansfield movie TOO HOT TO HANDLE (59).

FEARLESS FRANK (Shocking, 65) P/D/S Philip Kaufman

(FRANK'S GREATEST ADVENTURE) Frank (Jon Voight), a happy simple minded baby faced hillbilly from the swamps, goes to the big city, but is killed. He's brought back to life (with a receiver in his head) as a super crime fighter by a doctor (Severn Darden) and his British butler Alfred (Anthony Holland). When Frank wears a sharkskin suit and shades he resembles Glen Campbell. When he flies, you can really see how low the budget was. The doctor's daughter (future director Joan Darling) falls for Frank but he's obsessed with rescuing Plethora (Monique Van Vooren), who sings and dances in a club. The doctor's evil brother (also Darden) joins up with the criminal boss (Lou Gilbert) who lives in a castle with his BATMAN inspired henchmen (including young David Steinberg as The Rat) and they create an evil False Frank. I think Frank is supposed to represent the decline and schizophrenic nature of post WW2 America, but I could be wrong. Some of the stars were Second City members. It's all narrated with the wonderful voice of Ken Nordine, known for his Word Jazz LPs. This was shot in Chicago in '65 (note marquee for THE GREAT RACE) after Kaufmans' GOLDSTEIN (also with Darden and Holland), but was released by AIP only after MIDNIGHT COWBOY (69), also with Voight and Holland. Cinematographer Wilmer Butler later worked for Coppola and shot GREASE and ROCKY sequels. Kaufman's career peaked with THE RIGHT STUFF (83).

FELICIA (SW, 69) P/D/S Arlo Shiffen

Felicia (Jo Ellen from LOVE CAMP 7), a short black haired model, remembers what happened to her in two voices (since she's a schizo). She moves into the "groovy" place of a blonde photographer (Alison Page) in a leather skirt. They share a bath

and a vibrator. Felicia is led on a leash to two guys (high on drugs) and she's locked in a closet while the photographer makes out with the guy she had liked. This leads to murder. The short b/w feature is pretty boring actually. The music is rambling rock featuring an organ and reverb guitar.

THE FICKLE FINGER OF FATE (Burbank, 67) D Richard Rush, S Aurelio Lopez Monis, P Sidney Pink, Jose Lopez Moreno
(EL DEDO DEL DESTINO) American engineer Jerry Parker (Tab Hunter) wakes with a hangover in a Madrid hotel and is barred from leaving the country because of a switched bag with a priceless stolen (hand shaped) candlestick. Five international beauty contest winners at the hotel take turns trying to seduce Jerry while he searches their luggage. Their agent is killed and a local kid helps Jerry out. The females all have colored hair and color names but this video (of the forgettable color slapstick comedy) is in b/w (!). 70s horror movie fave Patty Sheppard co-stars with Lois Prendes and Gustavo Rojo, also in Pink's THE CHRISTMAS KID and WITCH WITHOUT A BROOM. New computer generated credits were added. Hunter's next (and last) lead was in THE AROUSERS (70). Rush made better movies back in America.

FIEND OF DOPE ISLAND (SW, 61) D Nate Watt, S/star Bruce Bennett, S Mark Carabel, P Jack Harold Odell
(WHIPLASH) On a small Caribbean island, the depraved, sadistic, (drug) crazed, self proclaimed "King" Charles (Bennett) guzzles booze, rants, laughs and calls screaming Spanish speaking locals "worthless spics" as he whips them. Exotic dancer Glory (blonde beauty Tania Velia) arrives, dances wildly several times and sunbathes and swims topless. Davey (Robert Bray) oversees the boss' gun smuggling and marijuana harvesting operations. Intense whipping scenes during a lightning storm are repeated for maximum effect. "Yugoslavian bombshell" Velia should be remembered for this surprising b/w drama (which was released by David Friedman). Bennett (who gives the performance of his life) had starred in 30s serials and Bray was the dad on TVs LASSIE(!). There's also a shark attack, an explosive rebellion and ideas from WEST OF ZANZIBAR (including the drunken doctor). Two different trailers for FIEND are at the end, along with trailers for JACKTOWN, THUNDER IN DIXIE and SMOKE AND FLESH.

50,000 B.C. (BEFORE CLOTHING) (SW, 63) D/cine. Warner Rose, S Arnold Drake, P Herbert Lannard
(NUDES ON THE ROCKS) Charlie Wishnik (Charlie Robinson), a goofy looking little old former burlesque comic with Moe hair, works in a sewer and tells comedy routine flashbacks (in tinted b/w) to his dog. He buys a suit and Abe Lincoln hat from an Italian tailor, gets drunk and eventually leaves his nagging trailer park wife behind as he's transported back to the stone age in a flying taxi. The caveman king explains the rules of sacrifices to the giant, played by Eddie "World's Tallest Man" Carmel (from THE BRAIN THAT WOULDN'T DIE). A dancing woman is strangled by her snake. This color adult fantasy is mostly silly comedy with basically unrelated nudity edited in. A tribe of naked women, including Audrey (OLGA) Campbell walk in the woods and swim. The best part is when the naked beauties pose holding the credits. Also with Gigi Darling. It's by the director of THE SMUT PEDDLER and the screenwriter of THE FLESH EATERS and WHO KILLED TEDDY BEAR - !?

FLY NOW, PAY LATER (SW, 69) P/D/cine. B. H. Dial, S Gillian Vastlake
Blonde Sally (Charlotte Rouse from THE LOVE CAPTIVE) thinks "Where, who and why...am I?" while seen writhing in fake snow. Turns out she's a stewardess and unknowing drug courier, who is drugged and sent in a box to Morocco to join other women as zombie like sex slaves. A government agent explains to her concerned NYC roommate Joan that the Arabs are selling a drug "more powerful

than LSD and mescaline put together. It blows your mind to pieces!" Both women take turns narrating and both are in forgettable soft core sex scenes. The cast includes Geri Miller (from Warhol's TRASH), who whips a bald guy and an evil Arab lesbian. This b/w movie features sitar music and some Arabic singing. Some exteriors were shot on streets in the Village.

FORTRESS OF THE DEAD (Sinister, 65) P/D/S Ferde Grofe Jr.

Traumatized WWII vet Frank (John Hackett) blames himself for the deaths of 38 soldiers who were buried alive in a fort on the island of Corregidor back in '42 while he was just a teenager. On his first visit back to The Philippines, his wealthy local fellow Japanese prison camp POW buddy Joe (Conrad Parham) asks Major Francisco (Eddie Infante) to try and convince Frank that the deaths could not have been his fault. The island has large atmospheric ruins everywhere and the fort has huge cannons and dark tunnels. (These locations are from the actual war). Frank reluctantly tries to face his fears there with the two men then returns with young local fisherwoman Lita (Ana Corita). His last visit is alone at night. This somber and effective b/w ghost story with a TWILIGHT ZONE type twist went direct to TV. Grofe, son of the composer, also worked on five George Montgomery Filipino movies. Hackett co-wrote and starred with Jack Nicholson in BACK DOOR TO HELL (64), also shot in the Philippines, and was still showing up in Nicholson movies during the 90's.

FUEGO (Alpha Blue, 68) P/D/S/act Armanda Bo

Insatiable rich Miss Laura (Isabel Sarli) agrees to marry Carlos (middle aged Bo with a broken nose) but she continues to lure strangers to have sex with her and spends too much time with her obsessed, groveling older lesbian maid Andrea. When Carlos forgives her she begs him to "Kill Me Darling!, Murder Me Please!" A trip to NYC to see a specialist doesn't help and it all ends tragically. The sex scenes are no big deal but Sarli's breasts are and she shows them a lot (often in the beautiful countryside). She bathes, showers, writhes in bed, rolls around in the sand, rubs snow on herself and walks around town in just a fur coat. The outrageous dialog, the frequently heard title song and the soap opera acting style of the stars make FUEGO a surefire cult item (it's a favorite of John Waters). Bo (sort of a combination of Russ Meyer and Hugo Haas) and Sarli made nearly 30 (!) movies together starting in 57. This was their 17th and was a hit (dubbed) in American "art" theatres. I first saw this Argentina wonder at the Westwood in Lakewood.

FUTURE WOMEN (Shocking, 68) D Jesus Franco, P/S Harry Alan Towers

(LA CIUDAD SIN HOMBRES, RIO 70, THE GIRL FROM RIO) In this sequel to THE MILLION EYES OF SU MURU, "Sumitra" (Shirley Eaton in several wigs and many costume changes) rules Femina (it looks like a modern airport terminal) in Brazil. Richard Wyler (who makes George Nader seem like a great actor) is Jeff, an agent in a loud plaid jacket attempting to save a kidnapped women (Marta Reves). Cheerful local gangster Sir Masius (George Sanders) plans to attack Femina. He has people killed, but always looks away ("I hate being crude"). Maria Rohm, a manicurist who falls for Jeff, has a topless shower scene and a naked captive woman writhes in smoke. Franco threw in a lot of boring filler footage plus actual Rio carnival street scenes. With Herbert Fleischmann as Masius' assistant and Elisa Montes as his girlfriend. The version that was released direct to TV in America (and this stronger version), had character names changed and are missing scenes in Barcelona with Walter Rilla. There is no director credit. The print is excellent except for a buzz on the soundtrack. An obvious body double was used for Eaton in a (brief and tame) lesbian scene, maybe a reason why she retired from films after this. Nine Towers/Franco movies were produced in less than two years.

GALLERY OF HORROR (Englewood, 66) P/D/S David L. Hewitt, S Gary R. Heacock, P Ray Dorn

(DR. TERROR'S...) John Carradine, wearing a tuxedo, flawlessly delivers some of the longest intros in film history, setups for five stories. He also acts in the first (and best) one as a handyman in a New England castle. In the second, Londoners (with very bad accents) wonder who the King Vampire is and say his name countless times. Then a laughing revived corpse of a scientist narrates flashbacks about an assistant having an affair with his wife (Rochelle Hudson). In the worst episode, a grinning scientist (Lon Chaney Jr.) lets his students order him around and revive a corpse. Finally, in a mini retelling of Dracula, Jonathon Harker turns out to be a werewolf. Most of the (cheap, set bound) tales are padded with familiar scenes from several AIP Poe movies. You might think that you fell asleep watching THE TERROR. Actors Roger Gentry (THE RAMRODDER, THE DEAN'S WIFE), Karen Joy, Ron Doyle, and Vic McGee play several roles each. Russ Jones (editor of Monster Mania magazine), wrote the twist ending stories. When billed with SPIDER BABY (a Chaney double bill!) it was called BLOODSUCKERS, then became RETURN TO THE PAST on TV.

GAMES (Goodtimes, 67) D Curtis Harrington, S Gene Kearney, P George Edwards Paul (James Caan) and his rich wife Jennifer (Katharine Ross) live almost like a bored mod Gomez and Morticia (without the kids). They collect pop art, throw theme parties, hold a black mass and play mind games in their NYC townhouse. After an older fortune telling European con artist (Simone Signoret) tricks her way into their lives, one of their games goes deadly wrong. This borrows from DIABOLIQUE (which starred Signoret) of course, but has some good shocks and is a lot more fun than that Sharon Stone remake. With Kent Smith as Jennifer's lawyer, Ian Wolfe as the doctor, Don Stroud as the delivery boy, Estelle Winwood as a neighbor, and Florence Marley. I wonder if that Central Park hansom cab driver is Lawrence Tierney. William A. Fraker was the cinematographer. The credit for Harrington (PV #16) appears on a tarot death card. After this Universal release, which was not a hit, he made HOW AWFUL ABOUT ALLAN (70) for TV.

GET DOWN GRAND FUNK (Alpha Blue, 70) D Frank Williams, Barry Mahon, P/S Bill Packman, Gordon Craddock

(WEEKEND REBELLION) Most of this fascinating mind jarring time capsule is MONDO DAYTONA (filmed in 67). Grand Funk doing "Paranoid" (offscreen) and "Into The Sun" (live), odd psychedelic segues and some sexy scenes were added (by Mahon) to make it all seem newer and hipper. The Detroit trio was huge in 70 (at least in the midwest). Bare chested Mark Farner plays on his knees and while holding his guitar high above his head. All the original acts here are from the deep South (note Confederate flags) and all the songs (including hits going back to 63) are great. Billy Joe Royal provides philosophical narration and does his classic "Down In The Boondocks" (with a band, in a junkyard, and on a roof), "Hush" (a comic Scopitone type video) and an interesting Dylan imitation. Students are interviewed and we see dune buggies, bikers with WW2 helmets ("they're all losers"), body painting, wild bikini dancing and a "hidden camera" make out party. Kids (interested in brews and girls that are "packed to please" instead of politics) all boo the cops for stopping them from diving off motel balconies into the pool! Frat band kings the Swinging Medallions do their brilliant "Double Shot Of My Baby's Love" and another song that speeds up to 78rpm in the middle (!). The Tams do "What Kind Of Fool" and sax player Mike Sharp does the cool, original instrumental version of "Spooky." I love this movie - and the print is excellent.

GHOST GOES GEAR (Anchor Bay, 66) D/S Hugh Gladwish, S Roger Dunton, P Harry Field

You probably didn't know that The Spencer Davis Group (with Stevie Winwood) starred in a musical comedy. The very minimal plot about raising money to help an old family estate and a "ghost" barely gets in the way of the 22 musical numbers. The SDG does "When I Get Home" (on a boat), "Midnight Special," "Nobody Loves You When You're Down And Out" (Winwood doing Ray Charles) and two instrumentals. Their music here is all top notch and the band members even act. Winwood, the most awkward, is kept in the background, when not singing and playing. The St. Louis Union (who had singles on Decca), with a George Fame style singer and some good fuzz guitar work, is the obscure find here. They and The MGs (a very young band) do two numbers each. Blonde Sheila White who plays the maid does several songs. The other acts (all do at least two songs) are all okay. Dave Berry does his hit cover of "Mama" in a tree, Mr. Acker Bilk does a pretty swingin trad instrumental, the clean cut Lorne Gibson Trio do a Troggs (!) ballad ("Jingle Jangle") and The Three Bells, all blondes, have to be seen to be believed. Nicholas Parsons stars as the SDG's upper class manager and Arthur Howard is the comic old butler. It's letterboxed. This had been available in a shorter, alternate bootleg version.

GHOST IN THE INVISIBLE BIKINI (Fang, 66) D Don Weis, S Louis M. Heywood, Elwood Ullman, P James H. Nicholson, Samuel Z. Arkoff

The latter-day beach party gang show up at an old house, where a sinister lawyer (Basil Rathbone) reads the will of the late Hiram (Boris Karloff), who sends the ghost of a circus star (Susan Hart) to do a good deed so he can be young again and in heaven with her (or something like that). Boris and Basil are both fun and are in it more than you'd expect. Top billed Tommy Kirk and Deborah Walley (soon back together in IT'S A BIKINI WORLD) don't have much to do with all the competition from Harvey Lembeck and his gang, Jesse White (bad guy), Patsy Kelly (psychic heir), Benny Rubin (comic Indian) and Francis X. Bushman (butler) plus musical guests. I liked the very sexy Quinn O'Hara who sings and dances in a bikini and Nancy Sinatra doing "Geronimo." The very short Italian Piccola Pupa sings "Stand Up And Fight" and sadly, the great Bobby Fuller Four only pretend to play two Les Baxter studio musician numbers (with horns!?) and back Sinatra. Also with a gorilla, a mummy (with a wig), the monster suit from EYE CREATURES (!), Aron Kincaid, Claudia Martin, Bobbi Shaw, Salli Sachse and others. The print is worn and green. Weis also directed PAJAMA PARTY.

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SIXTIES (1961-1970) GI-HE
All reviews by Michael J. Weldon

GINGER (Monterey, 70) D/S Don Schain, P Ralph T. Desiderio
 Wealthy (dyed) blonde Ginger (Cheri Caffaro) is hired to go to Brighton Beach, New Jersey and infiltrate a ring of drug dealing killer blackmailers made up of spoiled young rich people. She has personal revenge in mind though and proceeds to fight, humiliate, seduce and/or kill all 8 members. After a fight on the beach, she ties up naked Vicki (Michele Norris) with a bikini. Cathy (Linda Susoeff) cries, explaining that smoking a joint led her to become "a rotten two bit whore!," so Ginger seduces her. The lone black guy (called Jimbo) demands "white ass" and rapes a female junkie. Ginger calls him a "jungle bunny." She strips for, then castrates one (tied up, naked) guy after explaining how she's using a piano wire like Japanese soldiers did in POW camps. Another guy strips Ginger then gags and handcuffs her. This sex and nudity filled movie (released by Joseph Brenner Associates) includes a funky bar band, a split screen segment and a rape flashback. Other naked females are Cindy Barnett, Lise Mauer and Herndon Ely. Caffaro (who was married to the director) returned in two sequels.

GIRL IN GOLD BOOTS (Waltersceid Pro., 68) P/D Ted V. Mikel, S Leighton L. Peatman, Arthur A. Names, John T. Wilson
 Michelle (Leslie McRae), a former roadside waitress, Buzz (Tom Pace), a tough guy with a car, and Critter (Jody Daniels), a likable college dropout, head for Hollywood. A love triangle develops and they encounter bikers. Eventually they're all hired at the (real) Haunted House Club (also in IT'S A BIKINI WORLD), with that cool giant monster face stage. It's run by drug dealing gangsters Leo (Mark Herron) and Marty (William Bagdad). Michelle becomes the main go go dancer, along with five blondes in silver bikinis, Buzz starts dealing and Critter sweeps up and sings folk ballads. GIRL has lots of songs by Chris Howard and his clean cut light rock band, Daniels and even bongo star Preston Epps! It's both better and tamer than you might expect and several fun music segments are like rock videos. With Bara Byrnes as the pill addicted dancer Joanie and Victor Izay. The 94 min. PG rated feature (filmed as early as 66) was originally listed as 108 mins. Pace, Bagdad and Izay were also in Mikel's ASTRO ZOMBIES, Herron was in 8 1/2 - !, Daniels was in HIGH YELLOW (PV #17) and HELL'S CHOSEN FEW (PV #27), and McRae, a real beauty, was in HELL'S BLOODY DEVILS. Epps still plays every week in Encino.

GIRL IN TROUBLE (Sinister, 63) P/D/S "Lee Beale"/Brandon Chase, S Anthony Naylor
 Blonde Judy Collins (!) (Tammy Clarke) thinks "I want a taste of life" so she hitches from her small town down to New Orleans. Nearly every man is a predator, voyeur or rapist. She gets a room at a cheap old hotel where the helpful older Mona (Neomi Salatiech) says "Real Addams Family ain't it?" and arranges for Judy (now "Jane Smith") to land jobs as a lingerie shop model (she has a topless changing scene) then a Bourbon St. stripper (with an incredible high hairdo). This interesting b/w shot on location regional drama sometimes has the feel and look of CARNIVAL OF SOULS. It's mostly told in voiceover flashbacks from an ambulance after a sleeping pill OD. The music is jazzy, Tempest Storm is seen on signs and the ending is surprisingly upbeat. A marquee for BARABBAS (61)

shows that the screenwriter probably wouldn't have heard of folk singer Collins (her first LP was in 62). By the director of THREESOME (69).

THE GIRLS ON THE BEACH (Video Beat, 65) D William Witney, S David Malcolm, P Harvey Jacobson

It's sad that The Beach Boys had to be in a movie about Beatlemania, but they're great doing "Little Honda" (from 64) and when Brian sings "Lonely Sea" (from 63) sitting on a beach by a fire, it's my favorite moment of all these dumb teen musicals. Leslie Gore does her forgotten '64 hit "I Don't Wanna be A Loser" and two other songs and Dennis introduces The Crickets (Jerry Allison, Jerry Naylor, and Sonny Curtis), who only do part of "La Bamba." Sorority girls led by Selma (Noreen Corcoran) pretend to be The Beatles singing "Why I Love You So" then do "We Wanna Marry A Beatle" as themselves, before crawling around on the floor. This fake girl group is not bad. Their main (dubbed in) voice was Carol Connors and Gary Usher wrote the songs. You might recognize Mary Mitchell from DEMENTIA 13, PANIC IN YEAR ZERO! - and SPIDER BABY (!) and other girls are Linda Marshall, Ahna Capri, Lana Wood, Lori Saunders, and Lynn Cartwright. Martin West co-stars as Duke and the cast includes Aron Kincaid, Martin West, Peter Brooks, Bruno Ve Sota, and Dick Miller and Leo Gordon as waiters. Gene Corman was executive producer of this Paramount release. If you saw it on VHI you saw a lot of commercials but missed Brian on the beach (they cut three whole songs out).

THE GLASS CAGE (Sinister, 64) D/S Antonio Santean, S/act John Hoyt, P Paul Lewis (DON'T TOUCH MY SISTER) Jeff (Robert Kelljan), an L.A. cop, falls for Ellen (Arlene Sax), who had shot and killed an intruder in her tenement apartment. She's sad, vulnerable and wishes she lived in a cage as long as she was protected and cared for. Her fashionable beautiful sister Ruth coolly psyches out an obnoxious, in your face slob voyeur neighbor artist (King Moody from THE ROTTEN APPLE), until he trashes his own loft in desperation. PV readers will soon guess that Ellen is a schizo/psycho, but this rare indy will amaze you as it eventually kicks into high gear. He has a nightmare, she has an incredible one (which starts inside of her eyeball), then a disturbed childhood flashback. A radical shock sequence consists of stark stills, slo mo footage and the sound of breaking glass. It's great to see the familiar craggy faces of Elisha Cook as her crippled evangelist father and John Hoyt (also a producer) as the stern police Lt. partner. Cook often was stuck in comic roles by the 60s, but his frightening soul destroying authority figure here is comparable to the cop father in DEMENTIA/DAUGHTER OF HORROR or Robert Duvall in SLING BLADE. Prime L.A. locations include the polar bear cages at the old Lincoln Park Zoo, Echo Park and the wonderful Bradbury Building. An alternate "adult" version featured some nudity. Microphones are visible in some scenes. Kelljan went on to PSYCHOUT and COUNT YORGA. Futuramic also released Bava's WHAT! Note: Sax was aka Arlene Martel, who went on to roles on THE OUTER LIMITS and STAR TREK and was in ANGELS FROM HELL (68)!

GOLDILOCKS AND THE THREE BARES (SW, 63) D Hershell G. Lewis, S William R. Johnson, P David F. Friedman, Thomas Dowd

(SINGING IN THE SUN) Miami nightclub singer Eddie Livingston (Rex Marlow) and his goofy stand up comic friend Thomas Sweetwood (Lewis regular William Kerwin) discover that the women they've been dating are secretly nudists. After many comic misunderstandings, the men join press agent Allison (Vicki Miles) and photographer Cynthia (Dolores Carlos) at Sunshine Park. In the only known nudist musical (!), Marlow croons 4 songs and Kerwin sings "The Naked Truth." The swimming pool scenes look like they were filmed in a back yard and the longest nude scenes are on horseback and on a crowded yacht. The bright color 70 min. feature also includes former boxer Joey Maxim, Jerry Eden (aka Jerome Green) and Mal Arnold in the club. Marlow, who is missing half of a middle finger, was also in Arch Hall's DEADWOOD 76 (65). Miles was in 4 other Lewis movies and

Carlos took it all off in Doris Wishman's NATURE CAMP CONFIDENTIAL (61), THE BEAST THAT KILLED WOMEN (65) and others.

GONKS GO BEAT (Abram, 65) P/D Robert Hartford-Davis, S Jimmy Watson, P Peter Newbrook

The plot, some nonsense about aliens (on a very cheap set) and music from Beatland vs. Ballad Isle is hard to endure, but parts of this bizarre musical are well worth seeing. Lulu And The Luvvers do the theme song (offscreen) and a ballad. The Nashville Teens do "Poor Boy." Both acts were better in earlier features. The rare footage of the legendary Graham Bond Organisation (doing "I Was Standing At The Corner") is the highlight. The late Bond plays some fine electric organ and his band (all in shades) includes Jack Bruce and Ginger Baker (just before Cream). The oddest musical segment has eight drummers (including Baker and Andy White) in an all out drum battle. Other (unknown) acts: Ray Lewis And The Trekkers, The Long And The Short, Elaine And Derek, The Trolls, The Vacqueros, and white haired Alan David are all on the forgettable side. Some of their scenes are at least visually fun though. One band does an instrumental with members in speeding sports cars. Kenneth Connor stars as the bumbling Ambassador Wilco and Terry Scott and Barbara Brown are the singing romantic leads. The colorful Anglo Amalgamated production is by the director of TEENAGE TRAMP and GUTTER GIRLS (both 63). Musical arrangements are by Mike Leander. It's been aired on Bravo in England.

GOOD TIME WITH A BAD GIRL (Video Dimensions, 67) P/D Barry Mahon

In this one hour b/w drama, the married, respectable looking middle aged businessman Mr. Cabot narrates and thinks about fate as he arrives in Vegas in a private plane and meets the naive 17 year old Susan, who "has no morals." The big spender buys her lunch (hot dogs). She says groovy a lot, reads Wonder Woman comics and strips in his apartment (with a private pool). The lucky Cabot is outraged ("you little tramp!") when a couple they had met at a ranch manage to seduce her with a vibrator at a party. That's about it except for some topless dancers and a lesbian scene in a steam bath.

GOOD TIMES (Anchor Bay, 67) D William Friedkin, S Tony Barrett, P Lindsley Parsons

They were international superstars in 65, but Sonny and Cher were dying on the charts at the time this overlong (91 mins..) musical was released. They play their own famous selves planning to make a movie for evil producer Mordicus (George Sanders), but nobody notices them on the street or treats them special. The comedy isn't very funny but at least it isn't the insult humor of their TV show. Besides two awful versions of "I Got You Babe" most of the songs have terrible lyrics (by Sonny). Luckily, a half dozen musical dream sequences look great (colorful pop art - BATMAN style sets, FX and costumes are used) and so does Cher (especially as a blonde in a private eye segment). Sanders is always interesting and Edy Williams, China Lee, and Diane Haggerty work for him. My favorite lines are: "This will be the biggest grosser since OUT OF SIGHT!" and "Your career is at an end." Friedkin then went to England to make THE BIRTHDAY PARTY and the producer went to Mexico for THE BIG CUBE (PV #24).

GOOSE LAKE

This was a large Jackson, Michigan festival from Aug 7-9, 1970. 100,000 people saw The Faces and other name acts. Only six complete songs are performed in this unfinished documentary which has a "Preview Only" scrawl at the bottom of the screen. Savage Grace, with a pretty horrible "power" voice bass player ruin "All Along The Watchtower" and Teegarden And Van Winkle And Friends jam. The Stooges do "1970" (at night) and Iggy walks out into the crowd (like in the MIDSUMMER ROCK TV special from June) but the song abruptly ends as a voice yells "We lost the power on the amp!" John Sebastian does "Darling Be Home

Soon" with a harmonica solo and Ten Years After do "Sweet Little 16." Mountain does "Mississippi Queen" and "Ain't Got A Home." The MC passes a giant joint to the audience and claims that "12 thousand kilos have been consumed." The many interview segments are actually pretty fascinating and include concerned local adults, kids, "freaks," writers, stage hands, the cameraman, and the mayor of Dearborn. One old lady complains of seeing "naked coloreds." Promoter Russ Gibb talks about border problems during the John Lennon Rock And Roll Revival show in Toronto and others mention Woodstock and Altamont. Other footage features Black Panthers, chanting Hari Krishnas, singing Yippies, bikers, a Free John Sinclair funds collection, nude bathers, garbage, and toilets.

GOT NO SHOES, GOT NO BLUES

The Texas International Pop Festival was held Labor Day Weekend (Aug. 30 -Sept 1) at The Dallas International Speedway in '69. 120,000 attended. Some misguided person tried to edit existing footage into a feature documentary (there's a timer at the bottom). Tony Joe White doing "Polk Salad Annie" is my favorite part. Grand Funk Railroad does "Are You Ready" while manager Terry Knight stands by. The James Cotton Blues band does an instrumental. The rest is night footage. Sweetwater, a band VHI actually made a movie about, plays something and Chicago Transit Authority does "Does Anybody Really Know" and "I'm A Man" with split screen FX. You can almost see Led Zeppelin doing "Dazed And Confused" which is cut with irritating added in footage. Ten Years After does "Spoonful" with their bass player bouncing around like an idiot. It ends with Janis Joplin doing "Summertime" - while we see swamps and flowers. Santana is only heard playing. Audience members are interviewed, and local police, naked bathers, Delaney And Bonnie, Canned Heat and Wavy Gravy are seen. A dumb (faked) redneck voice talking about festivals and hippies is dubbed in during parts.

GUESS WHAT HAPPENED TO COUNT DRACULA (SW, 70) P/D/S Laurence Merrick "Dracula's son" Count Adreon (Des Roberts who also wrote the music) has a fake goatee, fangs and accent plus an idiot hunchback servant. The girlfriend (Claudia Barron) of a short actor is bit then eats raw meat. This pathetic, very boring movie seems to have been inspired by COUNT YORGA from the same year. Despite rumors of sex scenes (they would help) this was rated PG. The print is worn. Merrick also made MANSON (72).

HALLUCINATION GENERATION (Trash Palace, 66) D/S "Edward A. Mann" (Santos Alcocar), P Nigel Cox

Bill (star Dany Stone), a dull, weak and depressed guy from San Francisco, remembers his downfall "step by stupid step." Former art professor Eric (George Montgomery) uses young people who crash at his home on the island of Ibiza for drug "research." He also spouts philosophy, cheats on his wife and wears laughable white sunglasses. Bill's parents cut off his funds and his brief Barcelona marriage to the German Lise (Renate Kasche) ends after they have a fight. He joins his friend Denny (Tom Baker) at the crash pad and is talked into smoking weed (in long pipes) then is tricked into drinking LSD. While on his first trip, Eric and the others cruelly pressure him into committing a robbery. Bill's freak out scenes are color flashes in a b/w movie. He sees slo mo rats, cartoon bats, face masks, and what looks like Montgomery in blackface. On the mainland we're told that Bill and the others use "Bennies, airplane glue, anything - to stay high." He kills a rich man (Victor Israel), has flashes of the robbery victim's bloody body and sobs to a gay man who finds him passed out on the dock and takes him home. Baker narrates with a flat emotionless voice, sometimes talking over dialog scenes. Lengthy segments with locals are in Spanish. Blonde Carol (Marianne Kanter, also in DEVIL'S ANGELS) wears a sexy net front bathing suit and is naked in a hallucination. A decent (pre-psych) rock and roll band (featuring lead singer Steve Rowland) is heard several times and do "Help Me" at a pool party. AIP/Trans-American released this the same year as THE TRIP. The next year Baker

starred in Warhol's I, A MAN. Alcocar also directed CAULDRON OF BLOOD (70) starring Karloff.

HAUNTED HOUSE OF HORROR (VSOM, 69) D/S Michael Armstrong, D Gerry Levy, P Tony Tenser

(HORROR HOUSE) Eight young people leave a Carnaby St. area party and hold a seance in an old candle lit house where one of them (Mark Wynter) is killed. The very out of place (in every way) American Chris (Frankie Avalon) takes charge and they hide the body and lie to the police (led by Dennis Price) about the "missing" person. The main suspect seems to be an older married man (George Sewell), angry that his affair with the best looking female (Gina Warwick) has been ended. The Tygon/AIP co-production was filmed by Tygon (as THE DARK) then AIP had dull new scenes with Avalon added by an (uncredited) director. The tightly edited bloody murder and scenes of females sobbing uncontrollably are intense though. With blonde Jill Haworth (from IT), future TV stars Richard O'Sullivan, Robin Stewart and Veronica Doran a brief look at the legendary Apple headquarters mural, and a bit of (uncredited) background rock music by The Pretty Things. Wynter, an early 60's pop star with 8 top 40 hits, also sings in a bar. Armstrong directed the famous MARK OF THE DEVIL (70) next. The print (with Danish subtitles) is dark.

HAVE FIGURE WILL TRAVEL (SW, 63) D Alan Overton, P Philip Watson

Blonde Yoga practicing Carol (MacKenzie) borrows her father's 50 foot yacht and travels from Lake Ontario, through canals to the Hudson, then down the coast to Florida. She and her redhaired Australian friend Susan (Baxter) don't bother to tell black haired actress Marge (Anderson) where they're headed (nudist colonies in Mays Landing, N.J. and Del Ray, Fl.) Carol and Susan pilot the boat naked, shower and smear themselves in healing river mud. Naked people play ping pong and catch fish. Carol says "Right-O!" Nervous Marge keeps her clothes on. The director seems to love boats almost as much as naked women. The friendly narrator tells us all about nautical maintenance and how the canal locks work. There's a stop in historic Charleston, SC (with comments about the slave market) and Marge has a dream of crowded and homeless people in Manhattan that makes her finally decide to take it all off too. She and Carol are both extremely cute and don't look a minute over 17. The stars use their own names. The color feature was from Fanfare. Also with several nudist movie trailers.

THE HEADMISTRESS (SW, 68) D B. Ron Elliot

(HEAD LADY) A (very fake) bearded old man narrates a confused tale (supposedly based on Il Decamerone) set at a 17'th Century girls school. Seems like the fake mute Mario (Victor Brandt from THAR SHE BLOWS) has taken a job as a gardener there for easy scoring and the headmistress (Marsha Jordan) is a sadistic lesbian. The topless picnic, bathing scenes and an orgy don't prepare you for women being drugged, tied up, and whipped or the topless hanging suicide scene. This is what they used to call a "roughie." Eventually a flashback inside a flashback explains something about how a student has been seeking revenge for the murder of her boyfriend. The fake credits (Bermuda Schwartz, Lynn Oleum, Sy Klops...) are more fun than this movie.

HEDONISTIC PLEASURES (SW, 69) P/D Ed DePriest, P Mike Weldon

This fake, narrated, color "hidden camera" Hollywood mondo movie is in 6 parts. A blonde poses in a shower (with grotesque close-ups), a woman dances nude in a club on the strip (a marquee announces Three Dog Night and Black Pearl), kaleidoscopic lights show on the body of a nude blonde dancer (Pat Barrington) at a party where people drink vials of LSD, and a topless belly dancer (Barrington again) does her moves outdoors for a bunch of hippies smoking a hookah before they go skinny dipping. In an arty (part negative) b/w segment, two hookers wander the streets and one imagines herself with another woman. In the best part, a guy ("Sock it to me baby!") pays \$10 to photograph a gorgeous nude model then

for another 10 gets high with another woman and has sex with both of them. The music includes slow psych rock, noisy experimental sounds and screams from the Disney Haunted House LP (every home should have one). With Sharon Wells and Natasha, both also in the director's ONE MILLION AC/DC, and Camille Grant (THE ACID EATERS). Weldon was involved with many adults only west coast movies. The print is worn but you probably won't care.

HELLCATS (Shocking, 68) D/S/act Robert F. Slatzer, S Tony Houston, P Anthony Cardoza

Monte (Ross Hagen) is a soldier who goes undercover to expose a drug dealing biker gang after his cop brother is assassinated. Hagen is dressed to look like Michael Parks on THEN CAME BRONSON and his hair color changes several times (!?). Snake (Elvis' bodyguard Red West!) is the gang's new leader (and has a chain fight), but red haired Sharyn Kinzie is the main drug dealer. The best part of this mild cliché biker movie is females actually riding their bikes. A guy on a "bad cube" says "Everything's a big zero!" Blonde Dee Duffy (also in Matt Helm movies) co-stars as the brother's fiancée. Also with the director as a gangster, the producer as an artist and Gus Trikonis as Scorpion. Entire dumb pop songs (by Davy Jones And The Dolphins) are heard during time wasting drunk party and road scenes. They were produced and arranged by Ritchie Podolor, who also worked with The Standells, Steppenwolf, Grass Roots... Some other music is by Davie Allan. The print is excellent. Many of the same people were also in BIGFOOT (PV #23).

THE HELLFIRE CLUB (SW, 61) P/D Robert S. Baker, Monty Berman, S Jimmy Sangster, Leon Griffiths

During the reign of King George II, British heir Jason (Keith Mitchell) leaves behind his life as an acrobat in Holland, goes undercover and works as a coachman for his evil decadent cousin (Peter Arne) at the huge estate that is rightfully his. Much of this adventure is chases and acrobatic fist and sword fight scenes. Isabel (Adrienne Corri) and the red haired Dutch Yvonne (the German Kai Fischer) are both featured in semi nude bathing scenes. A lawyer (Peter Cushing, also in the producer's THE FLESH AND THE FIENDS/MANIA) explains that the "cousin and his friends are the power behind the throne." The model of old London is impressive and there's a masked sacrifice ceremony. With the familiar (to Brit horror movie fans) faces of dwarf Skip Martin and Miles Malleon as a judge. The 93 min. color movie (recently aired on the DSS LOVE (!) channel) was released here in 63 (in b/w) by Joseph E. Levine. This is the b/w U.S. version and has some minor sound glitches.

HELL ON WHEELS (Loonic, 67) D Will Zens, S Wesley Cox, P Robert Patrick

The moody and bitter mechanic Del (John Ashley) vows to beat his stock car racer hero (and country singer) brother (Marty Robbins as himself) at the track. Del goes to work for a moonshiner gangster (Frank Gerstle from MONSTROSITY) while a third brother (Robert Dornan) is a federal officer busy blowing up stills as part of "Operation Dry-Up." Actual Nashville track scenes are mixed with the drama and songs. Robbins sings three on stage with a band (featuring excellent pedal steel work and three part harmonies) and yodels during a solo number. Connie Smith (with The Stonemans) sings two (both were country chart top 10 hits). Ashley does the most acting but Robbins (a very underrated and interesting character) is the main attraction. With Gigi Perreau as Del's girlfriend and Marvin Miller (THE MILLIONAIRE show) as the track announcer ("it's a gruelling, smashing, nerve splitting contest"). Zens also directed ROAD TO NASHVILLE (66) with Robbins and Smith and 3 movies with Dornan (now a very conservative Republican Congressman).

HELL'S CHOSEN FEW (Shocking, 67) P/D David L. Hewitt, S John McCarthy, David Prentiss

A short, alky, beach town sheriff (Joe Follino Jr.) beats his underage daughter's date to death and blames a drunk biker (Gary Kent). Tough Nam vet Joe (Elvis

look star Jody Daniels, from HIGH YELLOW) shows up to try to clear his brother, joins the gang and falls for the helpful biker chick Sharon (Kelly Ross from THE ACID EATERS). Locations include the gang's headquarters (with big swastika flags) and an amusement park. Despite the stupid ending, Hewitt did a decent job of adding his new footage to select parts of two shorts. Titus Moody (an associate producer) plays Twitchy and has lots of close ups in the road footage from his OUTLAW MOTORCYCLES. Home scenes of Follino and his daughter at the Tiki Club are from the religious (!) short DIARY OF A TEENAGE BRIDE. Also with biker movie regular Bill Bonner and Vic McGee (THE SINISTER URGE). The print is worn but includes the trailer.

[Click for HO through I](#)

SIXTIES (1961-1970) HO-I
All reviews by Michael J. Weldon

THE HOOKERS (SW, 67) P/D Jalo Miklos Horthy, S William Rose

Three women each have their own segment in this downbeat b/w movie. A black secretary (Fleurette Carter from AROUSED and THE NAKED ZOO) charges an office worker \$25 for sex. (She's also seen being raped by drunks in a disturbing flashback). A young blonde (Barbara Wood) is conned by a pimp into posing in her underwear. She ends up having sex with a sweaty blonde "Samoan fire dancer" (Linda Lavell) who eats fire and juggles. And for a change of pace, a lazy bitchy blonde housewife (Monica Davis) owes money to her sadistic loan shark. The narrator goes on about "the rough, bitter, bleak trail to depravity..." Historical local scenes include the Pan Am Building, the candy store at 42'nd and Bway and The Rialto showing (I, A WOMAN). The music sounds like early John Barry instrumentals.

THE HORROR OF IT ALL (VSOM, 64) D Terence Fisher, S Ray Russell, P Robert Lippert

American encyclopedia salesman Jack (Pat Boone) arrives at the remote mansion of the eccentric and cursed Marley family to seek the hand of Cynthia (Erica Rogers) and is welcomed by Reginald (Valentine Dyal). Natalia (Andree Melly from Fisher's THE BRIDES OF DRACULA) is a seductive vamp who drinks Bloody Marys. Percival (Jack Bligh) is busy trying to invent the electric light. While in his lab Jack suddenly sings the comic theme song with lines like "It's been said that the best things in life are dead." He also has to deal with tarantulas and a shrinking room. There's also the Shakespearean actor cousin (Dennis Price, who disappears too fast), the deaf grandpa (Eric Chitty), and the insane locked up bearded Muldoon (Archie Duncan). The b/w horror comedy with silly music followed the very similar WHAT A CARVE UP! (62) (PV #25), also with Price and THE OLD DARK HOUSE (63). 20th Century Fox released it here on a double bill with WITCHCRAFT (PV #35).

HUNCHBACK OF SOHO (SW, 66) D Alfred Vohrer, S Herbert Reinecker, P Horst Wendlandt

(DER BUCKLIGE VON SOHO) Many characters are murdered in this color Edgar Wallace adaptation. A big female warden with a whip runs the laundry room in secret caverns under a "home for troubled girls." Pinkas Braun and Eddi Arent (as a fake reverend) are the main bad guys. The latest inmate, a kidnapped heiress (Monica Peitsch), is impersonated by another woman and Scotland Yard Insp. Hopkins (Gunter Stoll) investigates. After many plot twists, it's notable that the real villain in this W. German movie is a childish old English WWII General (Hubert Von Meyerinck) who had been in charge of German POWs in N. Africa (!). The wacky Morricone with voices style soundtrack is memorable, as is the fact that this US TV version still has some singing in German. With Agnes Windeck as the home's sponsor, Siegfried Schürenberg as the foolish Sir John, and Richard Haller as the unconvincing limping hunchback. The print is worn.

THE ICE HOUSE (SW, 69) D Stuart E. McGowan, P Dorrell McGowan.

A violent ex cop (Robert Story) turns psycho killer after he's smashed with a bottle by Venus (the British Sabrina from SATAN IN HIGH HEELS), the star dancer at the Magic Mushroom club. Every time he's about to kill women we see freak out FX. He hides bodies in his ice house (I wonder if the makers of FISTS OF FURY saw this?). Meanwhile his "square" cop identical twin (David Story, also in MANTIS IN LACE) is put on the case (they look like two Ken Wahls). The most memorable part

is when lots of totally naked dancers act like they're in a rock musical while a band pretends to play the ridiculous "Do The Scrub." With pot smoking, sex with underwear on, a long motorcycle chase and some hilarious obvious dummies for bodies. The name stars are Scott Brady as the police Lt., and Jim Davis as the club owner. Marsha Jordan is glimpsed and (I think) John Holmes appears. The songs are by Texan Ray ("Tell Laura I Love Her") Peterson. I actually saw this in a theatre (the Standard or the Roxy) in Cleveland. It's improved with time but the print wasn't so worn then. A Frank Henenlotter Sexy Shocker.

THE "IMP"ROBABLE MR. WEEGEE (SW, 66) D/S Sherman Price

In NYC, famous photographer Weegee makes headlines by marrying a mannequin. A gay cop provides comedy in the police station. Then our star narrates his (true) story to a shrink. This serious segment about celebrity and crime photos (real dead bodies are shown) in the naked city is the best part of the otherwise silly color "adults only" slapstick movie. After some time wasting scenes of Manhattan, he goes to London where he sees a naked woman shaving, then Paris where he sees some women in negligees and he takes a bath (not a pretty sight). Weegee plays himself but somebody else provides his narration. Note the Alfred E. Newman pic on the wall. Weegee also showed up in several nudist colony movies. Joe Pesci played him in PUBLIC EYE (92).

INGA (SW, 68) D/S Joe Sarno, P Donald Dennis

(JAG - EN OSKULD) 32 year old Greta (Monica Strommerstedt) supports her younger would be writer boyfriend Karl. She has an affair with the "letch" Einar, then fixes him up with her visiting virginal underage opera fan niece Inga (Marie Liljedahl) for money. Inga tries on her first bikini, takes a steam bath and a shower and has her first orgasm. Greta's twisted plan backfires. The theme is a rock song and rock instrumentals (with noisy fuzz and wah wah guitars) are heard during parties. Although set mostly in the countryside, this includes a good look at the old part of Stockholm. Originally a Jerry Gross Cinemation release, this b/w Swedish movie is featured in John Waters new Directors Cut book. Sex symbol Liljedahl went on to star in EVA, ANN AND EVE, EUGENIE (by Franco), GRIMM'S FAIRY TALES FOR ADULTS and DORIAN GREY.

INTERNATIONAL SMORGASBROAD (SW, 65) P/D/cine. Barry Mahon

In one of Mahon's best, most obsessive nudies, a female narrator scolds Bernie (chubby comic Bernie Allen, later in THE PRODUCERS), a cook who daydreams about naked women. Most of this movie is non-stop naked bodies, lovingly photographed. Beautiful women smile, talk on the phone, lounge in beds, sit on barstools drinking champagne, even adjust a TV set. Models include the Swenson Twins and a young, pre porn star "Aunt Peg" (billed as "Gigi the German bombshell") who swims, walks around and sunbathes with some friends. Sometimes you just see torso close-ups. Occasionally Bernie returns, tries to cook, and asks the waitresses out. It ends with 5 naked women meditating on a bed. Brilliant.

IN THE YEAR 2889 (SW, 67) P/D/edit Larry Buchanan, S Harold Hoffman

Many H bombs are seen exploding, a biblical quote is heard and a radio announcer says that the first of "1000 bombs" fell on Formosa. Captain Ramsey (Neil Fletcher) had planned to survive in his remote house in a valley with his daughter Joana (Charla Doherty), but intruders show up. He says "Sometimes I

have a feeling of doom" (a major understatement). Red haired exotic dancer Jada (Quinn O'Hara) is with her "cheap hood" manager Mickey (Hugh Feagin), Steve (top billed Paul Petersen) arrives with his dying brother, and the moonshine guzzling Timothy (Bill Thurman) stumbles in. Mickey sings "Ten Little Indians" as he starts to kill off survivors. Jada drinks with Timothy, and she and Joana swim in bikinis as mutants lurk around. Parts are too dark and the mutants with long white hair wigs could have been scarier, but this made in Texas direct to TV remake of DAY THE WORLD ENDED (56), is otherwise as good as Corman's original. Patersen had just finished his long run on THE DONNA REED show, Doherty, from Cleveland, died young in a car crash, O'Hara was known for several beach movies, and Feagin was also in S. F. Brownrigg movies.

INVASION OF THE ANIMAL PEOPLE (Loonic, 59/62) D Virgil Vogel, S Arthur C. Pierce, P Bertil Jernberg, P/D/edit Jerry Warren

(RYMOINVASION I LAPPLAND) Like other Warren imports, boring and confusing new scenes of people talking in rooms were added. John Carradine delivers a long scientific intro, then narrates the rest of this unique Swedish sci fi movie, partially filmed in Lapland. Diane (Barbara Wilson), an Olympic skater, makes headlines after suffering a mysterious seizure, then heads to "Switzerland" (?), and stows away in a small plane of scientists who fly north to where a meteor (actually a metallic spacecraft) had landed. A bald alien (like the one in FRANKENSTEIN MEETS THE SPACE MONSTER) controls a Kong size hairy/scary abominable monster with fangs that demolishes a local village while reindeer panic. With Robert Burton (THE SLIME PEOPLE) as a geologist, Stan Gester and Bengt Blomgren. Brita Borg sings "Midnight Sun" backed by vibes. Some dialog is in Swedish. Originally 73 mins., this U.S version only runs 55.

THE INVINCIBLE SIX (Continental, 69) D Jean Negulesco, S Guy Elmes, P Mostafa Akavan

After a botched robbery in Teheran, the unemotional American Tex (Stuart Whitman) goes to a remote village near a rebel bandit camp. He eventually falls in lust with a wild dancer (Elke Sommer with heavy eye make-up), who was the mistress of the late rebel leader. The new boss (Jim Mitchum) wants her back and she's after a secret fortune. It's all like a violent (for the time) international western with battles using horses, motorcycles, armed trucks, machine guns and explosives. Locals (and Elke) do folk dances (choreographed by Rudolph Nureyev!). The other five of the title are an eccentric German thief (Curt Jurgens), a young Brit (Ian Ogilvy), who is gang raped offscreen, an Italian (Isarco Ravailoi from DANGER DIABOLIK), a black guy (Lon Sutton) and a local (Behrooz Vosugi). The director is Romanian. The Shah (seen in photos on walls) who had ruled since 1941, probably enjoyed a private official screening.

IT'S A BIKINI WORLD (Video Beat, 66) D/S Stephanie Rothman, P/S Charles S. Swartz

Several classic hits are in the only 60s teen musical directed by a woman but by the time AIP/Trans American released it in '67, they seemed like oldies. The Animals do "We Gotta Get Out Of This Place," The Castaways (from Minneapolis) do their wonderful "Liar Liar," The Toys (from Jamaica, NY) do "Attack," and The Gentrys (from Memphis) do "Spread It On Thick." Native Americans Pat And Lolly Vegas didn't have hits until Redbone, but they do "Walk On (Right out of my Life)." Most acts play at the actual Haunted House club (also seen in Ted Mikel's GIRL IN GOLD BOOTS) with a stage inside a big demon face with steaming nostrils. Daddy (Sid Haig - PV #3) says "it's a gas" and "groovy," introduces the acts and plans a long distance race (boat, car, motorcycle, skateboard, camels) with publisher Mr. Pulp (Jack Bernardi). Delilah (Deborah Walley) can beat any guy in the race but she wants a sensitive intelligent boyfriend so Mike (Tommy Kirk) pretends to be his own bowtie wearing brother (Kirk again). The results are not hilarious. With William O'Connell as Pulp's comic assistant McSnigg, Suzie Kaye as Pebbles, Bobby ("Boris") Picket (PV # 32) as Woody, and Lori Williams (from

FASTER PUSSYCAT!). Cartoon credits and a pop art house show a BATMAN influence and a marquee announces ATTACK OF THE CRAB MONSTERS.

IT'S A REVOLUTION, MOTHER (SW, 70) D/edit Harry Kerwin, S Tom Casey

A look at three contrasting late 60s counterculture groups, this narrated documentary is fascinating despite being cheap exploitation. The main footage is of the Aliens (of New Jersey) bikers, "a brotherhood like the Mafia, a product of a sick society." They complain about cops and landlords in their cramped headquarters and beat a guy with chains (probably staged) at their beach party. Their "old ladies and mamas" smoke pot, swig booze, cook and polish bikes. A band plays but other music is dubbed in. This is intercut with footage of the huge Nov. 69 D. C. peace march where coffins contain the names of 40,000 dead U. S. soldiers and the voice of Dick Gregory is heard making fun of Agnew. Finally we see "50,000" young people trudging through the mud and "grooving on freedom" at an unidentified 3 day southern rock festival. No bands are seen or heard. Only the biker segments feature on screen interviews. The rest is silent footage with voiceovers. Several people credited here also worked on Florida marvels like FLESH FEAST and SCREAM, BABY SCREAM, but this is much scarier. It's a Johnny Legend Untamed Video.

IT'S A SICK, SICK, SICK WORLD (SW, 65) D "Antonio Scarpati," P "Jose Scannapieco"

This fake b/w mondo movie was filmed mostly in NYC (despite the Euro settings) and has more stripper scenes than anything else. After a tour of Times Square, a would be rapist (familiar actor Richard B. Shull) attacks in Central Park, gays prance around Washington Sq. Park and drag queens are seen on a rooftop. An awkward guy (Sammy Petrillo!) pays to take photos of women in bikinis who spank and whip each other. After a pimp and his woman shoot up at a twist party we're off to Europe where various strippers (one is black) take it all off. Other (obviously faked) scenes show a street fight over a woman, a drug deal murder and a guy smoking pot (REEFER MADNESS style) during a belly dance show "in the Middle East." A look at some still standing concentration camps in Germany seems out of place. The sarcastic, judgmental offscreen narrator repeats the sick title after many scenes. The tape also includes some choice trailers.

[Click for J through L](#)

SIXTIES (1961-1970) J-L
All reviews by Michael J. Weldon

JACKTOWN (SW, 61) P/D/S William Martin

Patty McCormack (PV # 23), then about 16, is top billed in this rare "based on fact" feature. 21 year old suburban Frankie (Richard Meade) holds up homes with his friend Vinnie but is sent to the (real) Southern Michigan Prison (in Jackson) for statutory rape (of a car hop). The warden lets him work as a personal gardener but Frankie becomes involved with his naive daughter Margie (McCormack), escapes and hides out with her. There's a lot more talking than action but real cops act and realistic scenes take place in actual bowling alleys and pool halls. News footage of a 1952 prison riot is also shown. The one hour movie was filmed in and around Royal Oak, Michigan. It's a Johnny Legend release. Martin also directed THE DOCTOR AND THE PLAYGIRL (63).

JOURNEY TO THE CENTER OF TIME (Englewood, 67) P/D David L. Hewitt, S David Prentiss, P Ray Dorn

Some scientists (Anthony Eisley, Gigi Perreau and Abraham Sofaer) are running an expensive time machine experiment. The gruff industrialist financial backer (Scott Brady) threatens to pull the plug, saying it's "the height of useless occupation," but becomes stuck in time with them. The economical main set is a spinning orange room with computer screens. Some briefly seen white faced future aliens with ray guns include a sexy bald leader (Poupee Gamin) and Lyle Waggoner. The color feature uses (mostly b/w) stock footage from ONE MILLION B. C. (the usual dinos), ANGRY RED PLANET and other films (A bomb blast, air raids, destruction). It was released while THE TIME TUNNEL (which also used much stock footage) was on TV.

JOY HOUSE (Monterey, 64) D/S Rene Clement, S Pascal Jardin, Charles Williams, P Jacques Bar

(LES FELINS) Here's a pretty great lesser known b/w Jane Fonda movie (filmed in English). In NYC, some killers (one is Sorrell Booke) are told to bring back the head of the guy (Alain Delon) that has been messing with a gangster's wife. They try to drown him on the French Riviera but he escapes and becomes the driver for an eccentric (crazy?) rich widow (Lola Albright) who seems to talk to a dead person and her charming cousin (Fonda). The leads look great of course and the many plot twists lead to a memorable ending. The music is by Lalo Schifrin. MGM opened it in Cincinnati. Albright (from Akron) next showed up in LORD LOVE A DUCK.

JUDY'S LITTLE NO-NO (SW, 69) D/S Sherman Price, P Edward Jacobs

Judy (Elsa Ingram), a Miami stripper, naively becomes involved with some killer Cubans and a stolen ruby. Dan Turner (John Lodge), a pilot in The Bahamas, finds her bruised and unconscious by the ocean. Her nightmares and flashbacks show how she came to be dumped there. The two become friends, then lovers and make several trips back and forth from the island to Miami in his private Cessna. Zorita is the silver haired hostess owner of Zorita's featuring a "Go-Go Girl Review." When a bad guy calls her Mama she says "I'm not your mother and if I was I'd had an abortion!" Several strippers are seen briefly in action wearing pasties. Mora, the (black) "Bahama Mama" rightfully gets the most screen time. On the island Dan gets along fine with his black driver Woody and his cute cook younger sister Iris (who sings a calypso song), and the local villagers and kids. In one scene Woody saves the day by killing a Cuban with a chain saw! (I wonder if this movie influenced SCARFACE?). CAR 54 star Joe E. Ross is Jose, a Cuban bad guy. He goes

“Oo! Oo!” several times. A dog race track is another location. The cheerful leads are both likable, and despite some sex, nudity and violence, this is very tame for the time. Ingram, who has a nude swim scene, had acted on HOGAN’S HEROES several times. Lodge, who resembles NYC DJ Cousin Brucie, was also in THE WITCHMAKER (69). Zorita (aka Katherine Boyd from Youngstown, Ohio) had been in I MARRIED A SAVAGE (49). Price also made THE IMP’ROBABLE MR. WEEGEE (PV #28). Former burlesque comic Ross was also in TEASERAMA (PV #34) and LINDA LOVELACE FOR PRESIDENT (PV #11). The tape includes two nameless shorts. In one a 50 something woman strips and dances by a pool and the other stars an acrobatic stripper. They are followed by many pressbook covers.

JUVENTUO SIN LEY (Caligula, 65) P/D Gilberto Martinez Solares (REBELS A GO-GO) In this fun b/w musical drama, Carlos and Jorge get in trouble with girlfriends, each other, gangs, parents and police. One has a chandelier at home, the other has a bare light bulb. One dies in the end and the other goes to church. Meanwhile characters sing and dance. During a happy song in prison barracks, guys twist in pajamas on the beds. Teens dance to pop songs in the woods and do the hully gully to a screaming version of "Wooly Bully"! The leads sing too. The score is loud brassy jazz. Most of the JDs look at least in their mid 20s. With Marga Lopez, also in Bunuel's NAZARIN, Elba Aponte ("La Chica Go-Go") and Arturo De Cordova. By the director of FACE OF THE SCREAMING WEREWOLF. The print (in Espanol) is from TV.

KINDAR, THE INVULNERABLE (Sinister, 65) P/D/cine. Osvaldo Civirani, S Alessandro Ferrav, Roberto Giantuiti (KINDAR L’ INVULNERABILE) A baby prince, born in Egypt after his mother was struck by lightning, is kidnapped and raised by evil war crazed King Aimhar (Giulio Tomassini). Arrows bounce off the grown earring wearing Kindar (Mark Forest aka Lou Degni in his last of eight similar roles). Kindar has many battles and is adored by many women before he discovers that he’s been fighting for the wrong side and falls in love. There’s a death match with whips and a “Bride Of Horror” (iron maiden). Rosalba Neri is his evil seductress step mother Kyra and Dea Flowers is his lovesick slave Nefar. Also with Mimmo Palmara and Renato Rossini.

KING OF KONG ISLAND (Sinister, 68) D “Robert Morris”/Roberto Mauri, P/S “Walter Brandi”/Mario Pupilo, P Ralph Zucker (EVE, LA VENERE SELVAGGIA) In Nairobi, Burt (Brad Harris from the THREE FANTASTIC SUPERMEN movies), a heartless muscular mercenary, survives a massacre by his double-crossing partner in crime Albert (Marc Lawrence). Back in town we meet Burt’s former lover Ursula (Ursula Davis, who takes a bath), her game hunter step daughter Diana (Adriana Alben), and her wealthy husband who owns a nightclub. After some funky dancing, a safari is organized. Malumba the cook and the native bearers are all afraid of the “sacred monkey” and Diana is kidnaped by a thin, scary face (man-in-a -suit) ape man. Albert (a mad scientist) and his killer partner have been surgically turning apes into “robots.” They also keep women in cages in a cave. If this wasn’t enough, there’s also Eve (Esmeralda Barros), a (discreetly) topless Euro jungle woman with a chimp companion who wants her apes back the way they were. Lawrence (from PV #29) rants and yells, especially when the city women have a cat fight in their very short skirts. Eventually, some die and a few escape but three caged black women are simply forgotten. This Italian/Spanish production was presented by Dick Randall (THE WILD WORLD OF JAYNE MANSFIELD), who knew a few things about memorably mindless entertainment.

KISS ME MONSTER (Shocking, 67) D/S Jesus Franco, S Luis Revengna, P Jose Lopez Moreno

(BESAME MONSTRUO) Diana (Janine Reynaud) and blonde Regina (Rosanna Yanny also in Paul Naschy movies) are beautiful spies (the "Red Lips") who live in an oceanview villa. They pose as nightclub strippers while trying to locate some professor and stop a series of stabbings. They also encounter an island of "modern women" (lesbians), a secret hooded society and two muscular programmed killers. The fun (if hard to follow) German/Spanish production is one of Franco's best and borrows from MODESTY BLAISE and even Godard. With Adrian Hoven and Chris Howland (from Edgar Wallace movies) as Interpol agents, Michele Lemoine, and the director. Reynaud and Lemoine (also both in Franco's SUCCUBUS) were married in real life. This is a sequel to the same year's SADISTEROTICA (also available from Shocking Video).

THE KISS OF HER FLESH (SW, 68) P/D/S/edit/star Julian Marsh (Michael Findlay), P/S/cine. Anna Riva (Roberta Findlay)

Richard Jennings (Robert Weste aka the director) says "All you pigs are the same, like my wife was!" and continues on his torture and murder spree. He uses lobster claws, electric shocks, a gas torch, poison douche, and his own poison semen (!?) to kill. When pretending to be a doctor, his name is Mabuse backwards. Blonde Maria (Uta Erickson, who narrates) puts beads up her boyfriend's ass and has sex with her voyeur sister Dora. After Dora is killed, Maria says "If the police can't get him I will" and uses a plan worthy of LAST HOUSE ON THE LEFT to kill him. KISS features a lot of nudity and is so totally out there that it sometimes resembles a John Waters movie with more sex. Did people take this seriously in theatres?! It's the 3rd in the warped Jennings trilogy including A TOUCH OF HER FLESH and CURSE OF HER FLESH (both in PV #19). They were filmed in NYC and (probably) on Long Island.

KITTEN IN THE CAGE (SW, 68) P/D Richard MacLeod

A secretary (Miriam Eliot) to a shipping company boss escapes from an institution (in a scene copied from KISS ME DEADLY), and is stalked at a mansion and kidnapped to the oceanside over some jewels. Meanwhile characters hang out at a go go bar where three strippers appear (the only good parts of the b/w Boxoffice Int. release). One smiles a lot and another (a lesbian) throws a bucket of ice at a heckler. The dubbing is horrible and the fight scene is one of the worst on film. The music is jazz and rock jams. From the accents, this must have been made in The Bronx.

LIKE IT IS (Trash Palace, 68) D/cine. William Rotsler, P Chris Warfield

A narrator guides us through this pro-love generation "documentary." Unseen people talk about sex and drugs over footage of Haight/ Ashbury, there's a be-in and protesters burn draft cards. Naked members of a communal household sit around (note the Sgt. Pepper LP), eat watermelons, get high, then dance to a naked female band. A guy with fringe boots and a walrus mustache sits under a tree and hallucinates (lots of) naked dancing girls. This long part is probably the sexiest, most disorienting psychedelic nude dance sequence ever filmed. Images go slow, fast and turn negative and different types of music fade in and out. A naked blonde works out, takes a bath, drops acid and has quieter hallucinations. Her trip turns bad though and we see naked women in chains and a skull, followed by still more (!) nude dancers backed by a light show. Some of the psych raga jam music (by The Squires) would be raved about if issued on an LP. In his PV (#18) interview, the late Rotsler said this was made from his (silent) 16mm mail order shorts. Part is on Something Weird's LSD PSYCHEDELIC FREAKOUT comp as ACID DREAMS. The trailer is also on this tape.

LIKE MOTHER, LIKE DAUGHTER (SW, 69) D/S Robert Vincent O'Neill, P/S Richard B. Compton

(A KIND OF LOVE) Hateful middle aged gigolo Tony (Sebastian Gregory) moves in with Jamie (Joanne Mordan), a widow who owns an L.A. nightclub. She gives him

money to open a modeling agency. He gambles, sells drugs, frolics on a beach with two naked black models and wants Jamie's traumatized redheaded student daughter Kim (Victoria Bond). Unlike many adults only movies of the time, this is more or less sympathetic to women, the blonde lesbian "aunt," and the cheerful cross dresser roommate. There's carefully shot nudity and very sexy situations, but the sex scenes are discreet or cut short. With shower and locker room nudity, a lesbian scene, a long party sequence, and topless dancers and soft rock by Al Quick and The Warriors. Roger Corman protege Beach Dickerson (also the assistant director) plays a guy with a biker lover. A marquee announces THE FORTUNE COOKIE (66), but this was released much later. O'Neil also made THE PSYCHO LOVER (PV #32) and the first two ANGEL movies. Bond was in HOW TO SUCCEED WITH SEX and Mordan (aka Joanne Moore Jordan) was in Cassavetes' FACES.

LOOK IN ANY WINDOW (Fang, 61) P/D William Alland, P/S Laurence E. Mascott
In this downbeat look at dysfunctional American suburban families, Craig (Paul Anka, who also sings the theme song), a pathetic, awkward, lonely L. A. teenager wears a weird face mask as he peers into windows on a hot summer night. When he accidentally hurts Eileen (Gigi Perreau), a friendly neighbor girl, a pair of cops (one trained in psychology, the other an older brute) want to know where everybody was at the time of the "attack." Craig's dad (Alex Nicol) was being a hopeless drunk while his bored mom (Ruth Roman) was out on the town with Eileen's egotistical rich dad (Jack Cassidy). Meanwhile, her mom (Carole Mathews) was falling for a new Italian widower (George Dolenz). It gets ugly as everyone gets together during a 4'th of July poolside drinkathon. One character says, "The promised land is a fraud." Dolenz was Mickey's dad, which made me wonder if the Monkees drummer thought of this movie while singing "Pleasant Valley Sunday." Alland (known for producing 50s sci fi movies) started out working with Orson Welles' Mercury Theatre company and acted in CITIZEN KANE.

LORD FARTHINGAY'S HOLIDAY (SW, 70) P/S/cine. Charleton Roberts
This grade A mindless outdoor sex comedy stars four very enthusiastic and athletic young beauties. The fake British accents are horrible and the comic sound FX are in the tradition of earlier nudies, but the camera work is top notch. Lady Van Dyke (Casey Lorrain from JOYS OF JEZEBEL – PV #15) has Jeeves the butler (Peter Dawson) order some musicians to entertain the visiting Lord Farthingay (Ken Wade), but he accidentally calls the I'm A Hooker agency. Leader Bertha (wavy haired Donna Young), Gertie (Sandy Dempsey), and Lillian (Alicia Tennant) bring a portable record player and do a strip dance to a slow B.B. King style blues instrumental 45. The laughing trio dance naked in a circle while holding hands, enjoy a lesbian threeway, and easily seduce the men, including the new gardener (Ron Darby from SNOW BUNNIES). Soon the lady of the house joins in the non stop outdoor sex orgy in and near the pool. Although basically a strong soft core movie, one scene with Tennant (the wildest of them all) goes all the way. Young also starred in WILD HONEY (PV #36). Dempsey, who had a decade long career in adults only movies, was in SEX AND THE SINGLE VAMPIRE (PV #30) and DANISH CONNECTION (PV #36) the same year. The tape includes the NUDES A GO GO short.

LOVE AFTER DEATH (SW, 68) D Claudio Del Mar, S Antonio Velazquez, P Chris Abrams
(UNSATISFIED LOVE) Meek young and rich Mr. Montel (Guillermo De Kordova) is buried alive by his scheming blonde wife (Carmen O'Neal) and her criminal doctor lover. Montel digs his way out (where is the coffin?!) and changes clothes

several times (cool suits!). He (or his double) spends time as a voyeur and tries to become a rapist. This laughable, senseless b/w movie has funny exaggerated music (including some Theremin), Leone style close ups, a cosmic ending and very bad dubbing. A naked woman poses while an older lesbian watches and an exotic dancer turns out to be a guy. These and other scenes weren't hot enough for the American distributor (Abrams) who added a lesbian scene featuring future porn star Jennifer Welles. From Argentina.

THE LOVE CAPTIVE (SW, 69) P/D/S Larry Crane, P Leonard Silver

A woman (Charlotte Rouse who narrates) with dyed blonde hair goes to the Bleecker St. storefront Museum Of The Macabre. She sees magic displays and fire eating then hangs out after the show. She thinks "this is impossible!" as a hunchback, a vampire and a drooling werewolf show up, a black woman dances in a bikini and two white women dance naked. Later on, the evil Sybil shows up, several characters have sex, a naked guy is tied up and cops play a tape ("We know who you are!...") over and over through the walls to women in a \$5 a night hotel. Nothing makes much sense in this very cheap b/w movie but it's cool to see the Village marquees of The Purple Onion, Cafe Wha?, The Gas Light, The Night Owl, The Underground and the "Andy Warhol Theater" (showing FLESH!). With Jacqueline Ricardo and Alex Mann (I DRINK YOUR BLOOD). The music is a mixture of library jazz and classical. The dubbing is terrible. It's a Frank Henenlotter release.

LOVE ME STRANGELY (Alpha Blue, 70) D Sergio Gobbi, S Geroges + Andre Tabet (UN BEAU MONSTRE) After his alcoholic blonde wife kills herself, the arrogant rich bi-sexual Alain (Helmut Berger) becomes obsessed with sexy blonde neighbor Natalie (Virna Lisi). Eventually Natalie is anorexic and suicidal and a suspicious cop (Charles Aznavour) is determined to help her and prove that Alain is a killer. He learns that Alain was the product of a WW2 rape by a German soldier. With Alain Noury and Francoise Brion as Alain's lovers, Marc Cassot, Howard Vernon, and Edith Scob. This very dark movie is set in Paris and Venice. The soundtrack includes romantic pop songs, the fashions include bell bottoms and the sex is offscreen. All three stars worked with the director several times. The Austrian Berger had just starred in THE DAMNED (69) and DORIAN GREY (70). Sunset Int. released this in America in '76. The tape is dubbed and letterboxed.

THE LOVE TOY (SW, 68) P/D "Louis Silverman" (Doris Wishman)

A creepy guy (Bernard Marcel, who looks like Spaulding Grey with premature, long grey hair) wins a night with Chris (Pat Happel), the young blonde daughter of Marcus, in a gin game. Meanwhile Marcus is tied up, teased and tortured with lit cigarettes by blonde Mary (Uta Erickson from Michael Findlay movies) who has "no soul" and who has an arty b/w flashback of "her mother" having sex. The winner has Chris play many roles (mistress, mama, wife, child, milk drinking "kitten," dominatrix...), spans her, rides her around the room like a horse and spouts endless psychotic dialogue. Mary then joins them in a threesome and Chris kills her father - but - it was all a dream - which starts to repeat itself. This adults only "sickie" has lots of bright colors like a late 60s DRAGNET episode. Cinematographer Joao Fernandez later shot some famous hardcore sex hits and Chuck Norris movies. Wishman's next was THE AMAZING TRANSPLANT.

LUANA (Unearthly, 68) D "Bob Raymond," David M. Mills, S "Louis Road"

(LA FIGLIA DELLA FORESTA VERGINE) George (the Dutch Glenn Saxson), a former explorer and writer, drinks and gambles in a Nairobi bar. Blonde Isabel (Evi Marandi from PLANET OF THE VAMPIRES) shows up from New York and hires him to help search for the jungle crash site of her father. He had died along with his "Oriental Princess" girlfriend so daughter Luana (Mei Chen) had grown up to be a jungle princess, feared by the Wandere tribe - who wear straw baskets on their heads. The playful, naïve smiling young Luana wears only a jungle G-string, so

seems totally naked as she climbs trees, swings from vines and frolics with her chimp and black panther companions. She spends most of the movie secretly observing George and Isabel, who fall in love. Sinister looking scientist Norman (Pietro Tordi) is actually a drug smuggler in cahoots with the bald black killer Ukeke (Al Thomas). Isabel has a discreet but sexy nude swim scene but her shower scene is oddly censored. With jungle booby traps, an arm wrestling match including scorpions, a giant man eating plant, and a typical Italian soundtrack with female voices. Chen has no other known credits. Tordi had been in Italian films since '42. Frank Frazetta did the art for LUANA ads and the movie was also a story in Vampirella magazine. The tape has Spanish subtitles and includes four 70s trailers. The one for EMMANUELLE AROUND THE WORLD opens with Angelo Rossitto (!) at a premiere, declaring "That picture was fantastic!"

THE LULLABY OF BARELAND (SW, 64) D/cine. Manuel S. Conde, S Joe Jones, P Leroy Griffith

3 "units of fun" (shorts) make up this color breast worship movie, a classic of its kind. A suburban guy pays (\$2!) to see an elaborate burlesque show on a big stage (and buys some real popcorn). An artist whose models, including Virginia ("48/24/34") Bell, pose, dance and strip, takes all her clothes off too. Then we see laughing, smiling nudists at Coral Lake in Florida. Women play topless volleyball and billiards, jump on a trampoline, ride on a teeter totter and walk around naked. One naked beauty hangs upside-down from a swing. This segment has comic female narration and is backed by bongo music. It stars top draw stripper Ann Howe and Dolores Carlos, later in A TASTE OF BLOOD. Finally, a janitor dreams he's a movie producer with a nude secretary, who auditions a series of dancing, stripping, naked women in a studio. Outside, more naked women dance under a limbo stick.

THE LUSTFUL TURK (SW, 67) D Byron Mabe, P/S David F. Friedman

Friedman made some adult movies that looked more expensive and slick than most, but the "Monumental Achievement!" promo claims (repeated on the video box) for this Film Ventures release were a joke. This is laughably cheap, from the minimal sets to the plotless flashback structure, narrated silent scenes and sloppy editing. Some events are represented by cartoon drawings! In 1814 several characters sit and read letters describing white slavery in harems while teenage eunuchs play dice and two slaves (one is black) stand around. Some of the nudity makes it worthwhile, but the real attraction is S+M. There are three whipping scenes and characters laugh about a rape. Credits are mostly fake, but the familiar Foreman Shane plays Muzra with a very phoney beard and Michele Triola later made the news by suing Lee Marvin for palimony! Mabe and Friedman's ACID EATERS (PV #15) and SHE FREAK were both also released the same year.

[Click for M](#)

SIXTIES (1961-1970) M
All reviews by Michael J. Weldon

MACISTE IN KING SOLOMON'S MINES (Tropic Twilight, 64) D/S "Martin Andrews" (Piero Regnoli), P Permanno Donati, Luigi Carpentieri (MACISTE NELLE MINEIRE DI RE SALOMONE, SAMSON IN...) In Africa, Zimba, an "empire built on gold" resembles ancient Egypt. The evil Riad (Leonard G. Elliot) makes a deal with warrior tribal leader Fazira (Wandisa Guida) to kill the king and take over. Citizens, members of conquered tribes (white and black) and even the bewitched hero Maciste (Reg Park), are forced to work as slaves deep in the mines. Former captain of the guards Abukar (Dan Harrison) is whipped and his blonde love Samara (Eleonara Bianchi) is put on a stretch rack. Fazira also orders her covered in molten gold and the caged Maciste to be pulled apart by horses. Members of a savage seeming ancient black tribe turn out to be gentle good guys who shelter the young prince Vasma (Loris Loddi). This better than average muscleman movie uses Brit accent narration and stock footage of wild animals and an African tribe. The legendary Maciste character was black (an Italian in dark makeup) in the influential 1914 epic CABIRIA. Park still runs fitness studios in South Africa, where he was born. This was the last of at least 22 60's Maciste movies. Most were called Hercules, Goliath, or Sampson movies overseas.

MAD MONSTER PARTY (Deluxo, 67) D Jukes Bass, S Ken Korobkin, Harvey Kurtzman, P Arthur Rankin Jr.

It's great to have this funny, very colorful "Animagic" (stop motion puppet) musical comedy on tape again. The main voices are Boris Karloff as the Baron on his Isle Of Evil, Phylis Diller as his monsters mate and Gale Garnett as a sexy, conniving redhead. The nerdy nephew has a Jerry Lewis type voice and all the classic monsters (including Kong) appear. It was aimed at kids, but Mad (and Help magazine) creator Kurtzman added in A bomb blasts, a cat fight in underwear and some double entendres. The cool soulful music for "The Mummy" played by a long haired all skeleton band was provided by Dyke And The Blazers (!). I also love Mr. Hyde's Rat Fink style face and all the ghoulish sight gags. Yetch, the lovesick Peter Lorre character ends up with a pigs head and says "Oy Vey." Mad artist Jack Davis drew the original character designs. The feature was animated in Japan by Tad Mochinaga. Karloff also voiced THE DAYDREAMER (66) for Rankin/Bass. Garnett ("We'll Sing In The Sunshine") is from New Zealand. Deluxo also offers the soundtrack CD and T shirts. The DVD version will include a "making of" documentary.

THE MAGIC MIRROR (Alpha, 70)

Uschi Digard buys a cursed mirror in an antique store. When visitors to her apartment look at it they "imagine" four sex scenes (on minimal sets). The lesbian scene stars Marie Arnold (who looks like Liza Minnelli before removing her wig) as a member of the "Anti Smut Society" (ASS). Uschi and a TV repairman cover each other with whipped cream, she goes wild in a sequence where two dancing couples have an orgy and finally, she's with a robber and the cop who arrested him. The two men fight and punch each other (!) while taking turns with her. Meanwhile an RCA record spins on a turntable. The credits to the short (59 min.) soft X movie are fake. It's on a tape with SKIN FLICK MADNESS.

THE MAGNIFICENT THIEF (MCA, 67) D/S Leslie Stevens, P Frank Price

In what seems to be the first two pilot episodes of IT TAKES A THIEF, Alexander Mundy (Robert Wagner), is paroled from prison to work for Noah (series regular Malachi Throne) of the SIA. He's set up as an international playboy with mansions, instant girlfriend Clair (the gorgeous Senta Berger) and other live in beauties. The downside is that his every move is monitored by TV cameras (watched by Leslie Nielsen). Alex wears many silly disguises as he battles the scarred villain (a bearded, low key John Saxon). Parts were shot at Expo 68 (in Lisbon?) and Olympic footage is used. Talk show host Les Crane introduces an interactive movie in a cinema. It's pretty dull despite guest stars, location work and near futuristic elements. With Susan St. James (short lived partner), Kurt Kasznar (runs belly dance club), Raymond Burr (SIA head), Eddie "Rochester" Anderson (desk clerk), Wally Cox, Stuart Margolin, James Dury, Doug McClure, and Joe Louis. The ABC series ran from 68-70. Stevens had created THE OUTER LIMITS

MARS NEEDS WOMEN (Orion, 66) P/D/S/edit Larry Buchanan, S/act Anthony Houston

Martians arrive in Houston, rob a gas station, steal clothes and a car and check into a hotel. Headlines repeat: MARS NEEDS WOMEN! A news anchor says "The most powerful nation on Earth is humbled by five men in a space cylinder" and a U.N. member calls them "The World's first common enemy." Angry Col. Bob (Byron Lord) stays at the NASA computer room. Leader Dop (star Tommy Kirk) impersonates a reporter and gets close to the Pulitzer prize winning Dr. Bolen (pre Batgirl Yvonne Craig), referred to as a "stunning brunette." Four other young women ("They're all lovely, built like goddesses and not married") are hypnotized and stored in an old ice plant. One Martian (Buchanan regular Anthony Huston) watches the stunning Bubbles Case (from HOT CHILLS, WARM THRILLS) at The Athens Strip club. Locations (all actually in Dallas) include a college football game, the airport, planetarium, health museum, and a theatre has a big display for THE FORTUNE COOKIE. MARS is now the easiest to find Buchanan (PV #24) movie. It's more fun to watch now than when it used to play on local TV stations. The tape includes great original AIP trailers for PANIC IN YEAR ZERO, X- THE MAN WITH THE X-RAY EYES, REPTILICUS, and THE INCREDIBLE MELTING MAN plus a jokey new one for MARS.

MESSAGE TO LOVE: THE ISLE OF WIGHT FESTIVAL (Sony, 95) P/D Murray Lerner. Over 600,000 people attended the third annual Isle Of Wight festival (Aug. 26-30, '70) which was not edited and released as a movie until 25 years later. The (over two hours long) feature includes interviews and scenes of conflicts, tensions and ugly encounters. A health inspector calls the festival site a "psychedelic concentration camp." Emerson Lake and Palmer fire a cannon and do part of "Pictures At An Exhibition" for their debut performance. Ten Years After do instrumental de-tuning which leads to "I Can't Keep From Crying." A naked girl doing the gator is removed from the stage while the Irish trio Taste with Rory Gallagher do "Sinner Boy." Other Brits are The Moody Blues ("Nights In White Satin"), Jethro Tull ("My Sunday Feeling"), and Free ("All Right Now"), and The Who pretty much steal the show with "Young Man Blues" and "Naked Eye." Tiny Tim sings "There Will Always Be An England" and says "Get rid of that terrible marijuana." Miles Davis' instrumental (named "Call It Anything" as per his instructions) was edited down. His band includes Chick Corea and Keith Jarrett. Leonard Cohen does "Suzanne" and fellow Canadian Joni Mitchell does "Woodstock" and "Big Yellow Taxi." Her performance is interrupted by a crazed short American Manson looking guy who says "We are caught in the Devil's bargain!" and she angrily berates the audience ("Give us some respect!"). Less successful folkies are John Sebastian ("Red Eye Express"), Kris Kristofferson ("Me And Bobby McGee"), and John Baez ("Let It Be"). The (reformed) Jimi Hendrix

Experience (with the last filmed performance of the tired looking Hendrix) does part of what became the movie's theme, "Machine Gun"/"Voodoo Child" and "Foxy Lady." The Doors (with the last filmed performance of bearded Jim Morrison) sound better playing at night and doing part of "When The Music's Over" and the extremely fitting "The End". A guy who gives LSD to his small kid is another chilling indicator of the devolving future. Several acts are only heard on the soundtrack, others (including Procul Harum, Pentangle, and Sly) didn't make it to the movie, and it's a damn shame that nobody had the sense to film Hawkwind and The Pink Fairies who played for free outside. One rant by promoter Rikki Farr was later used on an Oasis LP. Lerner, who also made FESTIVAL (67), had been a producer of 50's Ron Ormond movies! We first saw this in a NYC theater.

(THE MILLION EYES OF) SU MURU (Shocking, 67) D Lindsay Shonteff, S Kevin Kavanagh, P Harry Alan Towers

CIA agent Mitch West (a worn out looking George Nader), and his playboy heir friend Tommy (Frankie Avalon) leave Rome to try to stop Su-Muru (Shirley Eaton, looking great) in her plan for world domination. Su has a torture chamber on her Hong Kong island and victims are squeezed to death by a woman's thighs (as in MODESTY BLAISE), pistol whipped and "turned into a statue" with a stun gun. Mitch tells Su she's "out to lunch." The heroes joke about finding a topless dead woman in bed and Mitch makes out with a woman in a jail cell next to the body of a female prisoner she had just shot. Maria Rohm (who was married to the producer) is a blonde Su agent who falls for Tommy and Klaus Kinski has a memorable brief role as a bisexual Asian president. With Wilfrid Hyde-White as Sir Anthony, Salli Sachse, and many Chinese in small roles. The widescreen AIP release, by the director of PERMISSIVE, was made in-between Towers' Fu Manchu movies (also based on Sax Rohmer novels). It was partially filmed at the Shaw Brothers studios. It's been listed at at least 5 different running times. The tape is faded and is panned and scanned.

MISSION STARDUST (Rhino, 67) D/S Primo Zeglio, S Karlheinz. Vogelmann, Karlheinz Scheer, Sergio Donati, P Ernst Von Theumer
(PERRY RHODAN, SOS FROM SPACE) After a rockin theme, Maj. Perry Rhodan (Lang Jeffries) leads a four man flight to the Moon. The crew brings blonde telepathic Akrons Thora (I, A WOMAN star Essy Persson in a fashionable platinum blonde wig) and the dying Kress (John Karlsen, later in BILL AND TED'S EXCELLENT ADVENTURE) to the African desert, where most of this Sp/It/W. Ger. production takes place. Bad guy Rotkin (Pinkas Braun) has a bald black sidekick and the integrated government is led by President Mombassa. Thora uses her anti-gravity powers to float a Jeep full of black soldiers then lets them crash (presumably to their deaths) because she's busy trading insults with the hero. Fun cut rate FX include a robot in a black plastic suit with disintegration ray eyes, a phallic land rover, a spaceball, a force field, and two way TV. It was based on a series of popular novels and was released here by Times Films. The American Jeffries had been married to Rhonda Fleming.

MNASDIKA (SW, 69) D/act... Michael Findlay

Most of this incredible movie is happy women in the woods and fields (of "ancient Greece") - frolicking, dancing, running around, fondling and loving each other. If it had been named PLANET OF LESBIANS it would probably be the most famous

soft core sex feature of all time. The three (including Uta Erickson) who seem to be Goddesses wear only flower bikini bottoms. The younger three (with contrasting hair colors) are always naked. Their scenes feature lots of what used to be called "split beaver shots." Some scenes are in slow or fast motion and split screens and extreme close-ups are used. Findlay's wife Roberta (both used pseudonyms) was the probing cinematographer. A female voice provides non-stop narration to the silent footage and a lone man (Findlay) wakes in the ancient past and is punished for being a rapist/killer. Erickson (using various names) also starred in THE KISS OF HER FLESH (68) and THE ULTIMATE DEGENERATE (69) by the Findlays.

MONDO OSCENTIA (SW, 66) D "Carlo Scappine," S "Ernest Franklin," P "Gino Polizzo"

(WORLD OF OBSCENITY) An offscreen narrator (Joel Holt) talks about "a state of unreality" and guides us through a look at movie censorship. He mentions the last remaining State censor boards (NY, WV, PA, Maryland, and Kansas) and shows a bomb test and reminds us that "we could be obliterated." Some scenes are from the OLGA movies (to illustrate S+M sex), MY BABY IS BLACK (for race) and IT'S A SICK SICK WORLD (for drugs). More time is wasted with silent comedy movie footage, 50s print ads, some Mongol epic movie and Ed Wood's unfinished HELLBOUND (with Conrad Brooks)! More traditional adults only scenes show an outdoor strip, nudists, nudes on a boat and a nude dance. Producer Weiss and director J. P. Mawra were behind this fake documentary in the tradition of BANNED (the BANNED trailer is at the end).

MONSTER A GO GO (SW, 64) P/D/S Bill Rebane, S Jeff Smith, Don Stanford, P "Sheldon Seymour"/Herschell. G. Lewis

(TERROR AT HALFDAY) Lewis added some new footage and absurd over serious narration to Rebane's unfinished movie and put it on a double bill with his MOONSHINE MOUNTAIN. The results are similar to THE CREEPING TERROR, but nowhere near as easy to endure. All of the action and murders are offscreen. A space capsule returns to Earth near Chicago. The missing radioactive astronaut has supposedly mutated and grown into a killer (played by "Henry Hite"), who we see very briefly. We also see people talking, people twisting to an organ instrumental, soldiers hanging around, POV stalking scenes, and the feet and shadow of the "monster." In the end, he simply disappears and we're told he wasn't the missing astronaut after all! Phil Morton and June Travis are the leads. The theme song is by The Other Thing. It was also a (perfect) Mystery Science Theatre 3000 movie.

MOONLIGHTING WIVES (SW, 66) D/S Joe Sarno

Red haired Joanie (the British Diane Vivienne) wants better, more expensive things in her life, so turns her secretary service employees into call girls. They happily agree to having sex with strangers for \$40. Joanie makes smart business deals with a hotel manager, a bartender and even a hair salon and presents a poolside fashion show. She takes a country club golf teacher as her lover/partner and hires a scary female "enforcer" to keep her girls in line. She also destroys the life of Nancy (Jan Nash) and blackmails her husband's boss' wife. The interesting color feature (filmed in S. Fallsburgh, NY) was based on true incidents. There are topless scenes and one woman poses nude, but Sarno was more concerned with plot and dialog. This was made the same year as his SEX CYCLE (PV #27). The print has some jumps and cuts.

MOONSHINER'S WOMAN (SW, 68) P/D/S/star D. E. (Donn) Davison/Alan Davis

Mr. Jarvis (the director in shades), who "sells LSD to school kids," kills the backwoods Tennessee moonshiner husband of the not too bright Lorilee (Linda

Lee) and takes her to Daytona Beach where he owns a club. She falls for the Great Huston (Roy Huston from THE MAGIC LAND OF MOTHER GOOSE), a magician who kills for Jarvis and they go to cycle races. The jealous Rachel (Georgeanne) turns her on with pot ("I feel like I'm floating in time!"), then pills ("I can see through walls!") and we see some trip FX (using fast motion and a kaleidoscope). They have a cat fight and it all ends with Jarvis burning alive in Huston's stage coffin. The narrator (there isn't much dialog) warns and advises the characters. Lorilee narrates some too. It's in b/w. You can read about Jim Ridenouer (who plays another gangster) in PV #14 and Davison in PV #25. Both were live spook show vets.

THE MOVING FINGER (SW, 63) P/D/S/edit Larry Moyer, S Carlo Fiore
Anatol (Lionel Stander with an earring) reads poetry ("The Final Hour") in his Greenwich Village coffee house and lets petty thief beatniks sleep in his basement. They let the wounded survivor of a bank holdup hide out there, planning to keep his loot. The beats, led by young Barry Newman, smoke reefer, talk about the Army and balling, sing a bomb shelter song (written by Shel Silverstein), race cockroaches and say "Cool It," Let's go, baby" and "We don't dig the fuzz." Barbara London (later in PSYCH-OUT) has a standout role as the beautiful underage actress Angel. With Art Smith as a drunken doctor, Wendy Barrie in a small role, a glimpse of the late Moondog, a belly dancer and guys in nun drag. Locations include Washington Square Park, a pretentious art opening, and the San Genero Festival. The blacklisted Stander's first acting credit since the early 50's, it played film fests but had no known theatrical release.

MURDER IN MISSISSIPPI (SW, 65) P/D J. P. Mawra, S Herbert S. Altman
Some Northern students, in Georgia to help register black voters, are branded "high falutin' Negroes and Commies" by a local sheriff (Derrek Crane from SIN IN THE SUBURBS), and are arrested. Several are killed in custody and Carol (Sheila Britt from CARGO OF LOVE) is kidnapped by the deputy for ransom. Her movie actor brother shows up but is sidetracked by a hired black hooker. A black civil rights worker (Lou Stone) then saves her and the FBI is brought in. With an offscreen castration and an actual LBJ speech. Otis Young, later in THE LAST DETAIL, also makes a speech. Exploitation in the tradition of I HATE YOUR GUTS and BLACK KLANSMAN, it was inspired by the murder of three civil rights workers in '64. It was produced, around Philadelphia, by the director of the OLGA movies. A Johnny Legend Untamed video release.

MUSICAL MUTINY (Alpha Blue, 70) P/D Barry Mahon
A "real" pirate magically emerges from the ocean and conspires to let a crowd of kids into a concert at South Florida's Pirate's World for free. The angry owner (Brad Grinter - he directed BLOOD FREAK!) tries to stop the show. Some kids plan to sell spiked lemonade that "will make grass obsolete." On stage, headliners Iron Butterfly do two songs ("Soul Experience" and the dirgelike "In The Time Of Our Lives") from their then latest LP (Ball) plus the long (!) version of "In-A-Gadda-Da-Vida." Has anybody noticed how much lead singer/ organist Doug Ingle looked like Eddie Vedder? Mahon added in some psych FX (as he did for WEEKEND REBELLION), zoom shots, audience reaction shots and some torso close-ups of girls in tube tops. You also get dune buggies, park rides, some bikers and local talent. The Fantasy is a not bad long hair rock group with a good looking blonde singer who tries to sing like Joplin. Grit (I bet they sold newspapers of the same name) plays on a moving merry-go-round. The New Society is more of a pop band and there's a female folk singer, a trio jamming and a determined kid who does several drum solos. Notice how all the teens still look like it's maybe 1964. Long hair would still have gotten you beaten up in Florida in 69. The print of the G rated rarity is excellent. Mahon, known for his many nudie movies, also made several kid's movies including SANTA AND THE ICE CREAM BUNNY (PV #17) at Pirates' World.

MY BARE LADY (SW, 63) D Arthur Knight, S Jervis MacArthur, P Phineas Lonestar Jr.

Tina (Julie Martin), a strawberry blonde with glasses, on vacation “from Missouri” is basically tricked into spending the night at a British nudist camp, then is badgered into finally taking it all off herself. Carl Conway (from NUDIST PARADISE - 57) is the persistent Korean war hero nudist “from Michigan” who relates a flashback of how he was fired for being a nudist (his embarrassed male boss ends up one too). The older Mrs. Darwell relates long flashbacks of a couple who watch an exotic dancer in a Paris nightclub, then find happiness at a nudist colony. Some of these scenes were later used in NUDISTS GALORE. The two hosts are like Moonies as they try every angle they can think of to convince Tina to loosen up and join their way of life. It ends with a nude beauty contest (photographer Weegee is a judge). Dick (WILD WORLD OF JAYNE MANSFIELD) Randall was executive producer of the just over an hour feature. The North Kent Sun Club was the major location. The American accents are not convincing.

MY BODY HUNGERS (Alpha Blue, 67) D/S Joe Sarno, P Gerard Conti

19 year old Marcia (Gretchen Rudolph) hitchhikes to the remote A Go-Go Lounge roadhouse somewhere in New England, and goes undercover as a hostess in an attempt to discover who killed her sister there. A Detective named Rod (John Aristedes) and the wealthy George (Tony King) both fall for Marcia, she's attacked (raped) after taking a bath, and women are strangled by garter belts. Sarno's serious 60's b/w adults only dramas have more plot than most. This one offers some pretty hot floor shows with four women (“Olga And Her Oomphettes”) wearing only flower pasties. The manager (Tammy Latour) sings several numbers and the soundtrack is jazz. The over detailed amateurish local TV reports are like the ones in NIGHT OF THE LIVING DEAD! Aristedes was also in Sarno's SIN IN THE SUBURBS (PV #22) and MOONLIGHTING WIVES (PV #30).

MYSTIC PROPHECIES AND NOSTRADAMUS (Sinister, 61) D Merle S. Gould, S Peter Ballbusch

This obscure but entertaining mixture of old movie footage, newsreel clips and dramatic recreations from Headliner Films is just like the later THE MAN WHO SAW TOMORROW (PV #27), but with Basil Rathbone hosting instead of Orson Welles. It even uses some of the same (public domain) clips. The distinguished looking Rathbone sits in “the 6th century study of Nostradamus” and reads to us about Jesus, the fall of Babylon, Nostradamus (Stanton Pritchard), Rasputin, Brigham Young, Lincoln, pyramids on American dollar bills, “fear filled troubled times” in Israel, and the apocalyptic prophecies of Edgar Cayce (from Virginia Beach) and others. (Note: my father got an earful of Cayce's beliefs about hypnotism, regression, reincarnation and the end of the world when serving with his son and heir during WWII in Europe.) The Oracle Of Delphi is played by a sexy platinum blonde sitting in a cave. She (Ann Meyers) was also in HOUSE ON BARE MOUNTAIN and THE PLAYGIRLS AND THE BELLBOY (both 62) and Pritchard was in REVENGE OF THE VIRGINS (59)! Silent movie footage is tinted and some Bosch paintings make great scary illustrations. Although the year 2000 is named as a likely last year of earth, this ends with the hopeful “Not The End.” Gould also made THE DEAD TALK BACK (PV #17). Rathbone's next hosting job was for the anti-Communist TWO BEFORE ZERO (62) which I'd love to see.

[Click for N through O](#)

SIXTIES (1961-1970) N-O
All reviews by Michael J. Weldon

NEWPORT 69 (Cinefear)

150,000 attended and 33 acts played at the 2nd annual Newport California festival held at Devonshire Downs (June 20 to 22). It was the first large festival of 1969 and the first one marred by major violence. This badly filmed unfinished footage has no credits and serious technical glitches of very type. Songs are cut off midway, whole portions have no sound and there's a time counter at the bottom. Hendrix plays solos and jams, then does part of "Machine Gun." Drummer Buddy Miles does "We Got To Live Together" and screams a lot but the cameras concentrate on the audience and a puppy. Johnny Winter playing slide during (part of) "Black Cat Bone" from his Progressive Blues Experiment LP is my favorite sequence. Country rock is represented by The Byrds ("You Ain't Goin Nowhere," "Old Blue" and "Sing Me Back Home") and Poco ("Pickin' Up The Pieces" and "What A Day"). Tracy Nelson (with black backup singers) does "So Fine" and a Jesus song and Cold Blood does parts of two songs. The Grass Roots do their current hits "The River is Wide" and part of "I'd Wait A Million Years." Booker T And The MGs are impossible to see while doing parts of two current hits and The Rascals and War are seen for a few seconds. Other footage shows dancing, crowds breaking through the fence, L.A. cops busting people, bikers, hired as security, and violence.

NIGHT OF THE BLOOD MONSTER (Cinefear, 69) D/S Jesus Franco, S Anthony Scott Veitch, Michael Haller, Enrico Colombo

(EL PROCESO DE LAS BRUJAS) In the 1680s (the real) all powerful Judge Jeffreys (Christopher Lee) condemns pagans and all perceived enemies of the King in his courtroom. Lee, who smiles while playing his pipe organ, wears white or black curly wigs and has a pony tail for his "natural" look. There's a fairly complex plot and two big battlefield scenes. Lord Wessex (Leo Genn) tries to help his son (Hans Hass Jr.), a rebel who loves the sister (blonde Maria Rohm) of a woman (Margaret Lee) burned as a witch. Maria Schell is a blind prophet and Milo Quesada is a sadistic assistant with a half scarred face. AIP released this PG rated historical drama about the Monmouth Rebellion against King James II, but most of the world got a strong exploitation movie (that would have gotten an X) with sex, nude women (especially Rohm), bloody torture and hands being cut off. Cinefear has thoughtfully added all these scenes (from a letterboxed German dubbed version) at the end of the tape. The executioner character (an impressive role for Howard Vernon) is featured. Lee is not, but his character's voice and hands are! Supposedly, three different endings (all fictional) were shot (concerning the end of Jeffreys in The Tower Of London). Harry Alan Towers backed the W. Ger./Span./Port./It. production. Lee also played Fu Manchu and Dracula for Franco around the same time.

99 WOMEN (VSOM, 68) D Jesse Franco P/S Harry Alan Towers

Three beautiful new inmates arrive at an old Spanish built castle prison on "Death Island." Blonde Marie aka #99 (Maria Rohm) is chained up in solitary and is sexually abused by both Gov. Santos (Herbert Lom) and inmate Zoe (Rosalba Neri). Loud and sadistic superintendent Diaz (Mercedes McCambridge) plots with Santos, who runs the male prison half of the island. In nightmarish flashbacks Marie is gang raped and Zoe does a strip act for scary lesbians. Eventually a government observer (Maria Schell) arrives to expose the corruption and there's an escape attempt. Inmates Rosalie (Valentina Godoy) and the short lived junkie #98 (Luciana Paluzzi) are both red heads but my favorite actress here is the very expressive black haired Morticia look Elisa Montes as #97. Although very tame by

the (low) standards of later Franco WIP movies, 99, shot in Rio (just after FUTURE WOMEN - PV #32) and Spain, is one of his better efforts. The theme song ("The Day I Was Born") is sung by Barbara McNair (in VENUS IN FURS the same year). A cut TV version with new non Franco scenes replacing the flashbacks was called ISLAND OF DESPAIR. The Austrian Rohm later married Towers.

NUDE SCRAPBOOK (SW, 64) P/D Barry Mahon

Bernie Allen (also in the much better INTERNATIONAL SMORGASBROAD reviewed last issue) narrates his "hard work" photographing women. Many show up wanting appointments and he finds even more on the street ("One out of ten will, what can I tell ya?") He looks in his scrapbook and the photos trigger flashbacks (in "Skinamascope"). Some model topless in an apartment, twins pose in a bedroom, a woman poses with a phony snowman and "a pretty little girl from the water ballet" swims topless with scuba gear on. The harmless time waster runs just over an hour.

NUDE VAMPIRE (VSOM, 69) D/S Jean Rollin, S H. Moati

(LA VAMPIRE NUE) Rollin's first color feature was inspired by the films of Georges Franju (JUDEX...). Suicidal followers of an "immortal goddess" (Caroline Cartier) who has rare blood gather at a castle by the sea. The wealthy cult leader's son (Olivier Martin) asks "Why are all these crazy people killing themselves in your house?" They seem to be vampires but turn out to be "nuclear mutants." Nobody should care though, just enjoy the excellent camera work, the impressive real castle, various cool costumes and masks and the many, often naked women. Dancers have long fingernails, colorful wigs and pointed nipple covers. Women walk around in see through nightgowns and twin servants have pigtailed. The discordant music features violins. Other reviews fail to mention the scene featuring a smiling naked black woman caressing herself and crawling on the floor. With Maurice Lemaitre and Ly Lestrong. With English subtitles.

NUDISTS GALORE (SW, 65)

This colorful narrated movie was created from several earlier features and totally lives up to its title. The first (French) part is elaborate Pigalle stage shows with lots of naked (except for G strings) women dancing and posing. Then some shower, followed by a (naked) cat fight watched by the other (naked) dancers. There's also a nude in black face and body makeup (!?). Then we're given a tour (with serious narration) of a real nudist colony with a slot machine (!) and a beach, featuring two model quality beauties. One of them climbs a swing set pole. It ends with an eye popping (naked) beauty contest (with Weegee as a judge). These are alternate more revealing sequences from MY BARE LADY. The last and most outrageous (French) part (on sets) has a Toulouse Lautrec type man surrounded by nudes who exercise, lounge around, attend his classes and pose on their knees. He spans a woman wearing only bunny ears and becomes a "lion tamer" with a whip and a pile (!) of nudes. Sexist as hell I'm sure, but this has more erotic imagination than any new X movie around. I'm surprised that Something Weird didn't use the better alternate title (it's on the print) - PUSSY GALORE! There are no credits but I'm sure Dick Randall was involved.

NYMPHS ANONYMOUS (SW, 68) D Manuel S. Conde, P/S J. Van Hearn

In this twisted b/w adult comedy (with lots of dialog), a young woman (who narrates) leads "the Federation," a secret group of women who wear masks at meetings and want men to act more "savage." A jealous "square" husband puts on a rubber monster mask, spies on his insatiable wife then shoots two of the Federation's male stud killers with his high powered rifle. For "punishment," a blonde takes a bath with him, some guy's wife strips for him and two lesbians have a (topless) fight over him. Meanwhile bodies are kept in an ice chest and an Irish cop and an overweight shrink hang around and talk. There's also a blonde swimming nude and an S+M whipping scene. The music is from a mostly

instrumental rock combo featuring what sounds like an Acetone organ. The cast names are mostly fake but Bethel Buckalew and Mike Weldon (who both also were directors) are in it. The print is pretty dark.

OLGA'S DANCE HALL GIRLS (SW, 66)

A man narrates, then a woman narrates "my story" about how the lesbian Olga and her greasy looking partner Nick (with a thin mustache) audition bored Manhattan area housewives for their dance school. One strips while dancing and another has an underwear catfight with Uta Erickson. After a masked party, it turns out that they're witches holding a topless ceremony and "I was chosen to be a human sacrifice. I was a white goddess. I have to admit, it's different." This silly b/w obscurity (with no real credits) is very different from and is not part of the actual Olga series. The music is from a rock combo with organ and fuzz guitar.

OLGAS HOUSE OF SHAME (SW, 64) D/S J.P. Mawra, P/S George Weiss

In the 3rd and most extreme of the OLGA series, Olga (the always impressive Audrey Campbell) and her bother Nick (W. B. Parker) run narcotics, prostitution and stolen jewel rackets out of a remote abandoned upstate mine. Many unpleasant scenes show both of them (in dark sunglasses) torturing tied up women. Weiss (who had produced GLEN OR GLENDA) and Mawra (SHANTY TRAMP) knew exactly what they were doing. This is a serious S+M, bondage, fetish movie that must have been a real shocker in 64. Topless women tied to trees are artfully photographed from every angle. Olga ("You don't even know the meaning of the word vicious!") battles Nadja (Ella Daphne), a rival Euro drug pro and Elaine (Alice Davis/Baez), a currier, eventually learns to torture others herself ("It's as if she had handled a bull whip all her life."). Nick and Olga both narrate (a lot) and the music is classical. All four leads were also in Joe Sarno's SIN IN THE SUBURBS (PV #22) the same year. Elaine (but not Olga) returned in OLGA'S MASSAGE PARLOR (65). This is a Frank Henenlotter Sexy Shocker release.

ONCE UPON A BODY (Alpha Blue, 69) P/D Sam S. Cathah

Grace (a pretty, big breasted young woman with a huge wig) leaves her "square" boyfriend and moves in with the swinging Joyce. The women (and Irena) rob a gay hustler and have an orgy (with psychedelic music) but eventually pay for their ways (one dies when a radio is thrown in the tub). During one of the several lesbian scenes, the women discover they're both from Germany and start speaking German! Any b/w movie from the late 60s was very cheap. In this stark NYC adult movie (with lots of nudity) people on the street stare at the camera and characters get each other's names mixed up. I liked the tour of 42nd St. with marquees advertising GOLDFINGER (with DR. NO), NIGHT OF THE FOLLOWING DAY, QUEEN OF BLOOD and VIXEN. Cathah also made RIO NUDO and GIGI GOES TO POT.

ONE NAKED NIGHT (Alpha Blue, 63)

Candy (Barbara Morris), the daughter of a small town hooker, narrates her tale of moving to NYC. She moves in with several wayward women, models, falls for a photographer then a sadistic sculptor. Barbara (Audrey Campbell from OLGA movies), a lesbian roommate, relates a flashback, takes a shower and says men are "all dull as death or rotten." After "a different man every night," Candy becomes bored, jaded and depressed before the tragic ending. With a scene in Grand Central, Times Square at night, twisting in a Harlem club, a pot party with stag films and a 60¢ cab ride. This one has lots of dialogue. The music is lite jazz. It's from Sack Amusements and the production credits are impossible to read.

OONA (SW, 70) D Lowell Pickett

Years before Linda Wong and Mai Lin, Ming Toy starred in sex movies. Sally (Lila Allan), a redheaded, freckled young San Francisco hippy chick with a headband who says "groovy" and "far out," takes home a young businessman for sex. She sings some of "With A Little Help From My Friends," does a jigsaw puzzle naked on the floor, talks with her (naked) roommate, then visits and seduces the guy's shy

suburban wife Marsha (Toy), posing as a government sex therapist. The husband walks in and joins them. Marsha (aka Oona?) tells a bickering couple at a party all about their experience ("Isn't it nice for the government to send us such nice people to show us how to be happy?") and they switch partners. The end. Ming (billed here as Ming Toy - Epstein) has a lot of dialog. When she flubs a line, it's left in along with her "Ohh!" She was later in EROTIC FORTUNE COOKIES (75), CAPTAIN LUST (77), and other hard X titles. This (softcore) tape also includes the hilarious narrated OONA trailer and a short called NUDE A GO GO.

OUT OF SIGHT (Video Beat, 66) D Lennie Weinrib, S Larry Hovis, P Bart Patton
This Universal spy/beach comedy is wackier than the AIP beach movies and was an influence on ROCK N ROLL HIGH SCHOOL. The best song ("She'll Come Back"), is folk rock by The Turtles, seen on TV. Other acts are The Astronauts ("Baby Please Don't Go"), The Knickerbockers ("It's Not Unusual"), Gary Lewis And The Playboys ("Malibu Run"), and Dobie Gray who is interrupted while doing "Out On The Floor." Jonathan Daly (later a regular on PETTICOAT JUNCTION) stars as Homer, an inept butler with a lisp and an overbite who pretends to be a secret agent, working for Sandra (blonde Karen Jensen). Three sexy agents (Deanna Lund, Wende Wagner and Maggie Thrett) and comic assistants (Jimmy Murphy and Norman Grabowski as an idiot mute) work for Big D (John Lawrence) and the Girl from THRUSH (Rena Horten) rides a motorcycle with a sidecar for her little assistant (Billy Curtis). A "perpetual tape deck" in a torture chamber plays 40's music - which is better than the two non hits by the top billed Freddie And The Dreamers. It all ends with a show in a large theater hosted by Bob Eubanks (offscreen). With Carole Shelyne (the blonde SHINDIG dancer with glasses), Robert Pine, Forrest Lewis, Richard Dawson, Jamie Farr, a slo/mo volleyball dream, karate, a Bond type gimmick car, and a Beatles reference. George Barris created the custom vehicles and Nick Venet was the music supervisor.

[Click for P through R](#)

SIXTIES (1961-1970) P-R
All reviews by Michael J. Weldon

PASSION FEVER (SW, 66) D Nick Economon

In this pretty simple b/w Greek movie, young Yarkos (Pano Katteri) drives a convertible, wears black clothes and always scores with the ladies (and an underage school girl). He falls for blonde Mickel (Katarenia Helmy) but insults, humiliates and hits her when he thinks she's still involved with an older man. Then the rejected school girl kills herself. Doris Wishman (as "Louis Silverman") added a few mismatched no-face nudity and sex scenes for the 69 U.S. adults only release. The music is over dramatic organ playing.

PATTERN FOR PLUNDER (SW, 62) P/D John Ainsworth, S Christopher David

(THE BAY OF ST. MICHEL, OPERATION MERMAID) A group of WWII Navy vets sail to France on a small yacht to attempt to find a treasure stashed by the Nazis. Bearded skipper Nick Rawlings (Keenan Wynn) is the leader. Blonde Helene (Mai Zetterling) is first seen twisting wildly in a Cherbourg club. Dave (Trader Faulkner), who sings, had been living as a drunk, still in love with pub pianist Pru (Rona Anderson) and Bill (Ronald Howard) is a London bank exec. There's also a Nazi recently released from Spandau. Audio Instructions are played on a Philips reel to reel. Awkward flashbacks show Nazis plotting and actual sea battle footage. The double twist ending doesn't make up for the mediocre script. The b/w British production was filmed in the Pinewood Studios and in Greece. Herts Lion released it here.

PERMISSIVE (Alpha Blue, 70) D Lindsay Shontiff, S Jeremy Craig Dryden, P Jack Shulton

Suzy (Maggie Stride) arrives in London to visit her groupie friend Fiona (Gay Singleton) and becomes the main groupie for the lead singer (Alan Gorrie) of the band Forever More. The sad tale includes drugs (huge joints), mild sex scenes, some full nudity (this got an X rating in America), flash forwards, a cat fight and suicide. The short lived actual band (2 LPs on RCA) do all the music (including some whole songs on stage and in a studio) and are pretty good, featuring harmonies, a moog, a fiddle and mysterious unseen horns. They seem influenced by The Byrds, Jethro Tull, and Family, and wear typical bell bottoms and long hair of the period. The director had just done THE MILLION EYES OF SU-MURU (67) and NIGHT AFTER NIGHT AFTER NIGHT (69). The print is worn. The Scottish Gorrie, who looks like Roy Wood here, was late in The Average White Band.

THE PHANTOM PLANET (Englewood, 61) D/S William Marshall, P/S Fred Gebhardt, S William Telaak, Fred de Gorter

In the future (1980) Lunar base astronaut Capt. Chapman (Dean Fredericks) lands on a planet, shrinks down to the tiny size of the small group of aliens living in caves there, and is put on trial. He falls for the mute Zetha (Dolores Faith), but she's carried off by a Solanite prisoner (Richard Kiel in a monster suit). When challenged to a duel (by Tony Dexter), Chapman says, "I'd like to hang one on you!" Coleen Gray (THE LEECH WOMAN), is the daughter of the ruler (old Francis X. Bushman). Marvin Miller narrates the A bomb opening of the minimal AIP release. Faith and Kiel both also went on to THE HUMAN DUPLICATORS.

THE PHYNX (VSOM, 69) D Lee H. Katzin, S Stan Cornyn, P Bob Booker, George Foster

A female robot chooses 4 students and comic U.S government agents force them to form a rock group (the black guy plays drums and an American Indian plays bass) and trains them as spies. They play on ED SULLIVAN (Ed plays himself), break sales records, tour Europe and eventually play a private show in a castle in

Albania (to recover kidnapped celebs). THE PHYNX was an excuse to cram in over 40 (!) name stars. My favorites here are Leo Gorcey and Huntz Hall, Colonel Sanders and James Brown. Johnny Weissmuller, Maureen O'Sullivan, Xavier Cugat, Edgar Bergen, Dorothy Lamour, George Jessel, Butterfly McQueen, Andy Devine and The Lone Ranger And Tonto watch the Phynx. Joan Blondell, Martha Raye, Michael Ansara and others actually have small roles. Harold "Odd Job" Sakata, Trini Lopez, Richard Pryor, Sue Bernard, Ultra Violet and Dick Clark also appear. The humor (an odd mixture of slapstick, mild politics and Playboy party jokes) is often incredibly off base. Also with the voice of Rich Little, a Phil Spector take off and the 2nd Blue Cheer LP cover! The light pop score (4 whole songs are performed) was written by Leiber and Stoller (the singer sounds like Nilsson or Emitt Rhodes). In one segment, magic glasses make clothes (but not underwear) disappear like in X - THE MAN WITH X-RAY EYES. Although rated GP, photos in Adam Film World reveal that nude scenes were filmed. MGM gave it a very limited release, then a dubbed version played on Spanish language TV. VSOM offers the English language version.

THE PICK-UP (SW, 68) D/S/cine. R. L. Frost, P/S/act Wes Bishop

In this b/w drama Frankie and Tony (Bishop and Stefan Zema) deliver boxes of money in their new 69 black Cadillac between Vegas and L.A. for the syndicate. They pick up two women (Tracy Saunders and Lynn Harris from THE STEWARDESSES) stranded by the road. After sex in a hotel, the men are handcuffed and robbed. Afraid of the mob, they track down the women in an attempt to save themselves. Adult movie legends David F. Friedman and R.W. Cresse play the mob bosses. Friedman is in shooting action scenes and even in an (under the cover) sex scene. This was rated X when released. The sex and nudity is tame but the scenes where the women (in underwear) are tortured, whipped and electroshocked are pretty intense (even though they suffer no lasting damage!). Using the desperate characters, plot twists and surprise comic ending, this could be remade as a modern Tarantino-style movie. Also with John Alderman (in a Nehru jacket), Marie Lease (SINTHIA, THE DEVILS DOLL), a brief lesbian scene and a folk singer. The video has Danish subtitles.

PICTURE MOMMY DEAD (Charter, 66) P/D Bert I. Gordon, S Robert Sherman

Three years after her mother (Zsa Zsa Gabor) was burned to death Susan (Susan Gordon) returns to the Beverly Hills family mansion from Catholic School. She says "I'm the worst thing that's alive!" Her self esteem isn't helped by the fact that her scheming slutty governess turned wicked step mother Francene (PYRO star Martha Hyer), is plotting against her with the scarred handyman (Maxwell Reed) with a steel hook. A doll sings about worms crawling in and out of your stomach and mouth, paintings talk and bleed, a burning Zsa Zsa ghost appears and there's death by grappling hook. The awkward dialog is morbid and hateful. Don Ameche is the oblivious father and the cast includes Wendell Corey (mean court trustee), Signe Hasso (Sister Rene), and Anna Lee. It was Gordon's first "adult" appeal movie since TORMENTED (60), also with his short and not very appealing daughter Susan. Embassy released it the same year as William Castle's LET'S KILL UNCLE.

THE PILL (SW, 67) P/D George Weiss, D Merle Connell

A Brit doctor (John Maitland) at a desk talks endlessly about the future population explosion (by the year 2000) and the history of pills, condoms, douche... Meanwhile a nurse (Monica Davis) stands by. Then we get about 30 mins. of the 1948 (!) movie TEST TUBE BABIES (PV #15) starring Timothy Farrell. This is followed by sex education drawings and a long detailed actual birth of a baby reel. Once an adults only box office draw, similar scenes are now available live on the internet. The doc returns to talk about VD followed by a guy and a hooker in a room, then a very weird (and "dreadful and hideous") nightmare part

(in color) on a distorted set. Echoed laughs are heard, voices are slowed down and menacing doctors show up. Both characters have huge sores. This is the last known production of the man who backed Ed Wood movies in the early 50s.

A PLACE CALLED GLORY (Sinister, 65) D Sheldon Reynolds, S Edward Di Lorenzo, Jerold Hayden Boyd, Fernando Lamas, P Danilo Sabatini, Artur Brauner (DIE HOLLE VON MANITOBA) Posters everywhere announce an annual public gunfight in Glory. Reese (French born Pierre Brice), a gunslinger from New Orleans, arrives and announces that he has killed one of the contestants. He then meets and befriends bounty hunter Clint (Lex Barker) and in a hard to believe plot twist neither knows that the other is his planned opponent. Meanwhile the rancher father (Georges Rigaud) of Brenner's former lover Jade (Marianne Koch), now a bar girl, needs help from her villain boss Villaine (Gerard Tichy) and his thugs. A large crowd and a band show up for the shootout. Victor Israel plays the nervous hotel clerk. The W. German/Spanish production has a mood somewhere between darker Italian westerns and old Hollywood ones and the two leads (better known for the WINNETOU series of westerns) are both fun as good natured killers. The score by Angel Arteaga, features some nice guitar work. Embassy released it here. The color print is letterboxed but faded. Like Barker, co-writer Lamas was starring in Euro movies at the time. The director is British.

POUND (Shocking, 70) P/D/S Robert Downey

Each time a black lady guard (Carolyn Cardwell, who sings) brings a new stray dog into the Manhattan pound, it becomes a person. The dog/people argue, fight, sniff each other, try to hump each other, talk about racism, speculate about life after vivisection, plan how to escape and have flashbacks and fantasies. Cute little five year old Robert Downey Jr. looks at the hyper "Mexican Hairless" (Lawrence Wolf) and asks "Do you have any hair on your balls?" then is sold for \$5. The "Mutt Bitch" (his mom Elsie Downey) sings "That Old Black Magic" to a black dog/man and sister Allison Downey is an angel. Stan Gottlieb (who I remember from the HOT L BALTIMORE TV show) plays a skinny old "Boxer" who smokes pot and snorts coke. Meanwhile in the free world, a busy (white) Son Of Sam type sniper kills people, calls the cops and convinces them that he's black. In the end all the dogs are gassed. The multi-racial cast includes the familiar faces of Antonio Fargas (racing greyhound), big Marshall Efron (German Shepherd with a Hitler mustache), Charles Dierkop, and Don Calfa, plus George Morgan, Carolyn Groves, and Ching Yeh. One comic rock song with a swearing female singer sounds a lot like late 70s punk. United Artists released it with an X rating. Downey's next was GREASER'S PALACE (72). While his contemporaries are retired or dead, Downey still makes features when he can. HUGO POOL (97) also featured his son.

PREHISTORIC WOMEN (Anchor Bay, 66) P/D/S Michael Carraras

(SLAVE GIRLS) In a magical alternate reality (or past), dark haired women led by Kari (Martine Beswick) worship a white rhino statue, use blonde slave women for servants (and dancing and singing shows) and keep bearded, manacled slave men in caves. Blondes are occasionally chosen to be the brides of mysterious masked (black) African natives. Kari demands satisfaction from a 19'th century safari leader (Michael Latimer), but he falls for captive blonde Saria (Edina Roday) and the slaves revolt. Former Miss Jamaica and Bond girl Beswick, is simply perfect for her sexy, angry, demanding warrior queen role. First seen naked from the back, she lounges in brief animal skin bikinis and has some major fight scenes (as in FROM RUSSIA WITH LOVE). Everyone but the blacks (who also dance and chant) speak perfect English. The whole nutty, racist story is like an H. Rider Haggard novel (Carraras had just produced SHE), using sets from ONE MILLION B. C. (also with Beswick). Also with Carol White and Steven Berkoff. 20th Century released the Hammer Cinemascope production here in 67, but English audiences had to wait for a heavily cut version in 68. The letterboxed tape includes two trailers.

PRIMITIVE LOVE (SW, 64) D/S Luigi Scattini, P Fulvio Lucisano, Dick Randall (L'AMORE PRIMITIVO) Jayne Mansfield (as herself) shows (and narrates) third world movie clips to a balding professor in an Italian hotel room. Scenes include topless Filipino rice paddy women, topless African women, a live pig sacrifice, a cockfight, a gator hunt, witch doctors and hookers. Many of the (often) staged scenes look pretty convincing but all are very tame by mondo movie standards. The most outrageous is the "Brazilian panther woman" who does a naked run through the jungle. Meanwhile, Franco and Ciccio (the tall one with a mustache) are hyper idiot voyeur bellboys and Mickey Hargitay is their boss. You might think the comedy team (also in DR. GOLDFOOT AND THE GIRL BOMBS) inspired Jim Carrey. Jayne appears in a grass skirt in a dream sequence (while Annette Funicello is heard singing "Date Night In Hawaii") and when she does a strip tease the Prof. becomes Dr. Jekyll. The theme ("Bella") is in Italian. It's a Johnny Legend Untamed Video release. Jayne returned to the States for THE FAT SPY (PV #25) and LAS VEGAS HILLBILLIES.

PRIVATE RELATIONS (SW, 68) D/songs Larry Crane, S Walter M. Berger, P/edit/act Lou Campa

Earl (Don Canfield, who narrates), a struggling PR man with an office in The Brill Bldg., wants to represent Corny Williams ("the latest teenage rage"), so plots to make compromising films of his big Texan manager. Earl's rich blonde fiancée (Uta Erickson from BACCHANALE), an out of work actress (Anne Brent, from MINI SKIRT LOVE) and his adoring secretary (Elizabeth Easter) all happily help with his ridiculous scheme. The b/w NYC comedy is not funny but features some sex scenes (with men in their underwear), nudity, some real bad songs (horribly synched) and one stand out scene of a nightclub stripper (Linda Boyce, also in TO HEX WITH SEX).

THE PSYCHO LOVER (Alpha Blue, 69) P/D/S Robert Vincent O'Neill

A wealthy shrink (Lawrence Montaigne) with a super modern yellow convertible is asked to hypnotise and question Marco (Frank Cuva), a murder suspect. Inspired by THE MANCHURIAN CANDIDATE, he decides to use the psycho insomniac to kill his alcoholic blonde wife (Joanne Meredith) so he can be with his younger mistress (Elizabeth Plumb). "Obey the voice!" Marco has flashbacks and nightmares and wears a stocking over his head while strangling and raping. One sequence copies DIAL M FOR MURDER. Several females have topless or nude scenes. With frequent tape recorder close-ups, cliché romantic interludes, electrocution by TV set, some freakout music and light pop songs. The Medford release was rated X at the time, but except for the nudity, it could be a network TV presentation these days. It's by the director of BLOOD MANIA, and was "presented by" The Isley Brothers (!?) who had just launched their T-Neck record label. Gary Kent was production manager. The print is worn.

PYRO (SW, 64) D Julio Coll, P/S Sidney Pink, P Richard C. Meyer

(FUEGO, WHEEL OF FIRE) Engineer Vance (Barry Sullivan) and his family move from England to Madrid so he can work on a Dam project. He has an addictive affair with jealous widow Laura (Martha Hyer), who wears black leather pants. When he breaks up with her, Laura starts an arson fire killing his wife Verna (Sherry Moreland from MESA OF LOST WOMEN). Vance's face is burned so bad while saving his daughter that he needs to wear a mask. He loses his mind with revenge ("My breath on your back will be like a cold wind from hell!") and joins a traveling carnival, repairing Ferris wheels. The owner's blonde daughter Liz (16 year old future Jesse Franco regular Soledad Miranda) falls for him and tells him a story about a witch who was burned. There's a fiery climax. The Spanish/American production (released by AIP) is told in flashback by a carnival worker (Fernando Hilbeck). The actual carnival used was in the Calicia region of northern Spain.

THE RAMRODDER (SW, 69) P/D/S "Van Guilder"/Ed Forsythe (SAVAGE PASSION) A cattleman (Jim Gentry, also the assistant director) watches 8 laughing splashing naked Indian maidens in a river, then returns home to find his beautiful red haired girlfriend Lucy (Julia Blackburn) bathing in a tub. He falls for Tuwana (Kathy Williams from SISTERS IN LEATHER), but is wrongly accused of the rape of another Indian woman. Tuwana and Lucy have a topless fight while tied to each other then Lucy does a naked fireside dance (to distract the tribe). Manson follower Bobby Beausoleil (still in jail for murder) plays a sadistic Indian and Catherine "Gypsy" Share is also in it. Nobody looks like Indians (especially not Marsha Jordan) and the dialog is ridiculous but the color adult western features lots of outdoor nudity and sex and the cinematography (by Bob Maxwell who later worked on Ted Mikels movies) is incredible. Long closeups of female body parts were shot from impossible angles. David Friedman released it through Entertainment Ventures. The score was by the guy who wrote the famous Marlboro theme. The same year all offered these sex westerns: A. C. Stephens' LADY GODIVA RIDES (also with Jordan), H. G. Lewis' LINDA AND ABELINE, R. L. Frost's THE SCAVENGERS and Warhol's LONESOME COWBOYS (!).

REVOLUTION (Kaffke, 68) P/D Jack O' Connell

I've wanted to see this documentary since I bought the excellent (U.A.) soundtrack in a cut out bin many years ago. Blonde 20 year old 5' 3" Today Malone (probably an actress) is our guide to the 67 summer of love in S. F. She sells underground newspapers, asks for spare change, likes to eat Hostess Twinkies and candy bars, was busted in Roswell, New Mexico and has taken LSD "23 times." A commune leader predicts "Cybernated industry" and says computers will take over. A free clinic doctor talks about VD and chromosome damage. Others (police chief, preacher, nuns, people in crash pads and at be-ins...) talk to the camera and Leary and Ginsberg are seen. A segment on the "Sexual Freedom League" has naked women swimming, running and on a swing. But I wanted it for the music. Quicksilver Messenger Service ("Codine") and The Steve Miller Band ("Your Old Lady") are (barely) seen behind dancers and strobe lights - but are live (!) at The Avalon Ballroom. Both bands are at their peak (before their LPs). In a park the (all female rock band !) Ace Of Cups play, Dan Hicks (solo) does part of an unrecorded comic song and Country Joe And The Fish do "I Feel Like I'm Fixin' To Die" (the record was dubbed in). Some songs are different than on the LP, some are not on it and others (including the theme by Mother Earth and others by QMS and Miller) are only heard. The print is very good. O'Connell also directed THE GREENWICH VILLAGE STORY (63).

RING-A-DING RHYTHM (Fang, 62) P/D Richard Lester, S Milton Subotsky

(IT'S TRAD, DAD) A local mayor tries to ban jazz and pop music by closing a coffee bar, smashing records and stopping a live stage show. Lester uses sight gags, fast and backwards scenes and clever comic bits in-between the 26 (!) musical numbers. Some of them feature split screen and other visual FX. The leads even talk to the narrator. A bit with spaghetti must have inspired Lennon's MAGICAL MYSTERY TOUR nightmare. Gene Vincent does a fun rockabilly novelty song, "Spaceship On Mars" (dressed in white) and Gary U.S. Bonds does "Seven Day Weekend" (backed by four singers with conked doos). Other American acts are Chubby Checker ("Lose Your Inhibition Twist"), Del Shannon (doing an interesting non hit), Gene McDaniels and The Paris Sisters. Some of them were shot in the U.S. by another director. Brit pop acts are stars Helen Shapiro (she does 3 songs with her great deep voice) and Craig Douglas, The Brook Brothers, John Leyton and Sounds Inc. The selling point at the time were the "trad" acts though. Some might scoff at the British fad, but it was more authentic than today's "swing revival." Seven bands, often with banjos, clarinets, tubas and Satchmo voice singers do 1920s style jazz. The ones led by the 3Bs: Kenny Ball (2 numbers), Chris Barber (3), and Mr. Acker Bilk (3), even hit the U.S. charts. The comic Temperance Seven (all 9 of them) clearly influenced The Bonzo Dog Band. With DJ Alan Freeman (also in RING's follow up JUST FOR FUN and GO GO BIG

BEAT!). Columbia released it here (except for the title, the UK version is the same). The print is excellent.

RUN HOME SLOW (JFTHOI, 65) P/D Tim Sullivan, S Donald Cerveris

After their criminal father is lynched, the Hagens find a treasure but wander, starving in the desert. The hate filled leader Nell (Mercedes McCambridge at her most outrageous) says "Son Of A Bitch!, Jackass Damn fool!, Hellnation!.." Linda Gaye Scott (also in PSYCH-OUT) is the giggling idiot bride (with hair like "a mess of long yellow worms crawling out of her skull" and a "puke pink parasol") of cousin Rip (Gary Kent, who spends most of the movie laid up). Then there's the cartoonish idiot hunchback Kirby (Allen Richards) who has to kill the mule for dinner. The (very rare) theatre of the absurd western has one scene that could have been in a Bunuel film, but it's too long and often too dark to see. The selling point for many will be the fact that Frank Zappa composed and conducted the instrumental score (his first after WORLD'S GREATEST SINNER!). The fast paced theme is obviously Zappa's work (it sounds almost like a track from Uncle Meat). From Emerson Films (CREATION OF THE HUMANOIDS, MANOS, THE HANDS OF FATE, MONSTROSITY..). John "Bud" Cardos was production manager and has a small role. Sullivan had been a dialog coach for DON'T KNOCK THE TWIST and KISSIN COUSINS.

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SIXTIES (1961-1970) S
All reviews by Michael J. Weldon

SAMOA, REGINA DELLA GIUNGLA (VSOM, 68) D "James Reed"/Guido Malatesta (SAMOA, QUEEN OF THE JUNGLE) Mr. Wong in Asia sends an expedition of Europeans to Borneo to find diamonds. The film stock changes frequently as they deal with snakes and tigers, quicksand, "Cannibal Indians" and topless native women (obviously footage from older movies). They also have a (sped up) fight. Clint (Roger Browne) loves blonde Jasmine (Femi Benussi who takes a bath). Then he falls for jungle woman Samoa (Edwidge Fenech), who speaks Italian and wears a bikini. Benussi (from HATCHET FOR A HONEYMOON) was promoted to the star role of Malatesta's similar followup, TARZANA, THE WILD GIRL (PV #18). This is from Italian TV and has new English subtitles.

SCREAM AND SCREAM AGAIN (MGM, 70) D Gordon Hessler, S Christopher Wicking, P Max J. Rosenberg, Milton Subotsky
 It seems like several movies cut together, but this unique Amicus/AIP movie, partially based on The Disoriented Man by "Peter Saxon," has its moments. Dr. Browning (Vincent Price) uses body parts to create super "composites" that crave blood. Keith (Michael Gothard from THE DEVILS, looking rock star cool) picks up a girl at a disco (where Amen Corner is playing), takes her for a ride in a red convertible, drinks her blood, pulls off his hand to escape from handcuffs, then jumps in a vat of acid! A woman (blonde Yutte Stensgaard) is tortured by members of a European Nazi look group busy taking over England. Christopher Lee is a Secret Service man and Peter Cushing has one scene as a fascist official. Also with the late Alfred Marks (known for his comic TV roles) as Inspector Bellaver, Marshall Jones as Konratz, Christopher Matthews (SCARS OF DRACULA) as Dr. Sorel, Anthony Newlands (PSYCHO CIRCUS), and Judy Huxtable. If Michael Reeves had lived he would have been the director of this (and THE OBLONG BOX). In America SCREAM was rated M for nudity (a female corpse). In Germany it was called DIE LEBENDEN LEICHEN DES DR. MABUSE and Price was Mabuse! The video release substitutes a synth score for the original.

SCREENTEST GIRLS (SW, 69) D Zoltan G. Spencer, P/cine Manuel S. Conde
 Two young, always smiling would be actresses (blonde Linda and Sue) answer "Mr. Zoltan's" want ad in Hollywood. After nude dancing in his office, Zoltan's blonde assistant Barbara joins in Linda's sex scene. Later on Barbara gets both starlets high on champagne and pot for a three way lesbian scene (with a Bardot motorcycle poster on the wall). During "the Haunted House test," another woman (in a black wig that nearly falls off) is tied to a wall in a negligee then makes it with a man in a gorilla suit. Note the posters for Spencer/Korda's SISTERS IN LEATHER. Charles Band's AUDITIONS (78) was a more elaborate comic version of the same cost saving idea. The color print is excellent.

SECRET AGENT OO (Abacus, 67) D Alberto De Martino, S Polo Levi, Frank Walker, Stanley Wright, Stafano Canzio, P Mario Sabatello
 (O.K. CONNERY) This has been mocked on MST3K and dismissed in books, but is a more fun and less silly (!) spy movie than many of the Roger Moore Bonds. Series regulars Bernard Lee and Lois Maxwell have more to do than usual as they convince 007's reluctant bearded hypnotist plastic surgeon archer brother Neil Connery (as Neil Connery) to act as a spy and help save the world from "the world's largest criminal organization." Beta (Adolfo Celi from THUNDERBALL) who has a yacht with an all female crew and Alpha (the scary looking Anthony Dawson from DR. NO) plan to stop all the machines in the world with a secret device in a

cave in Munich. Alpha's top agent Maya (blonde Daniela Bianchi from FROM RUSSIA WITH LOVE) eventually changes sides. A Japanese woman is kidnapped and tortured. The fights scenes are all out brawls and Scottish archers help save the day. The score (featuring some great Shadows style guitar leads) was co-written by Ennio Morricone. The Techniscope feature was filmed in Monaco, Morocco and Spain. It's no wonder that Sean Connery quit the series in the spy overkill year of '67. There was YOU ONLY LIVE TWICE then this (from U.A.), CASINO ROYALE and MURDERER'S ROW (Columbia), IN LIKE FLINT (20'th) and many other copies and spoofs in theaters and on TV. This is also available (as OPERATION KID BROTHER) from Sinister Cinema.

THE SECRET INVASION (Shocking, 64) D Roger Corman, S R. Wright Campbell, P Gene Corman

In 1943, five convicts are brought to Cairo by a disgraced British Major (Stuart Granger) and ordered to train for a secret mission in the Balkans. They join a partisan group and dig a tunnel in a graveyard, but are imprisoned and tortured by Nazis. It all ends with chases and gun battles in the streets. Henry Silva has the best role as an assassin who falls for a local widow (Mia Massini). A brave Italian criminal (Raf Vallone) is the moral leader of the group, including a master of disguises (William Campbell), a rebellious forger (Edd Byrnes), and an IRA demolition expert (drinking comedy relief Mickey Rooney). The cast is good but the real star of the United Artists Panavision feature is the old city of Dubrovnik (also used in BLOOD BATH), now in Montenegro. Some of the haircuts and ties look way too 60s. Although similar to THE DIRTY DOZEN (67), it was made earlier and is actually a reworking of Campbell's script for Corman's low budget western FIVE GUNS WEST (55)! MASQUE OF THE RED DEATH had been released earlier the same year.

SEX AND THE SINGLE VAMPIRE (Alpha Blue, 70)

Years before LUST AT FIRST BITE (78), John Holmes plays a comic voyeur vampire in this 55 min. soft core sex movie. He talks to himself (and the camera), as he sets rat traps and zaps himself with electricity while replacing a fuse. Seven people arrive at his simple house. They pair off for sex and the hidden "Count Spatula" tries to paint, then photograph them. Eventually, (real) rats crawl over the three men tied up (naked) in the basement while the Count has the four (willing) women (including Sandy Dempsey) to himself. In the morning they wake with a skeleton. Some of the music is crude rock instrumentals. The credits are fake but it's similar to "Zoltan Korda" movies, with good looking women, lots of nudity and revealing near hard X sex scenes. The (worn) tape also includes SUBURBAN SATANIST. WADD: THE LIFE AND TIMES OF JOHN C. HOLMES is a new documentary, being screened at film festivals.

SEX CYCLE (Alpha Blue, 66) D/S Joseph Sarno, P Paul Leonardi, Phil Todaro

Blonde model Janet (Joanna Mills, also in Sarno's LOVE MERCHANT) is jealous of all the attention paid to her housemate, sketch artist Tanya (Sonya Valli). After she puts on magic earrings, she becomes "a goddess on earth," steals Tanya's men away (right out of her bed) and invites a bunch of people to stay in their house (in "the Heights"). When Janet first becomes "in control" the classic instrumental hit "Wild Weekend" by the Rockin' Rebels is heard. Other cool, early 60s style rock instrumentals occasionally stop in the middle for dramatic dialog. Most of the many characters (including a fortune telling witch and Nick the pimp) are introduced in the (actual) Cocoa Poodle club in Brooklyn. The earrings also conjure up two naked masked women. There's some partial nudity, but the sex scenes would be rated PG. The lighting is very theatrical and the acting is pretty odd. This b/w fantasy drama is one of 6 Sarno movies released in 66. The print is jumpy in spots.

SEX RITUALS OF THE OCCULT (Alpha Blue, 70)

A serious unshaven man at a desk with a Tiffany lamp and candles introduces seven "rituals" while going on about history, research and the "professional actors" pretending to be members of a "fellatio cult" (!) in this "daringly authentic film." Yes, it's another series of sex scenes disguised as a documentary but they went all out to make it memorable and hired some great looking women. Two naked blondes, a black woman, an Oriental and two dark haired ones spend most of the time having sex with each other or with a couple of guys. There's sex in and on top of a coffin, on alter platforms and by a fire. One guy is whipped (he doesn't mind), one is chained for a threesome and there's a gay sex scene on a park bench. One woman "thinks" a man is a dog in a scene that hints at bestiality. The very simple and smokey theatrical sets sometimes have interesting lightshow backdrops and some scenes were shot with kaleidoscope lens FX. The music is sitars, bongos and flutes. About 10 % of this is hardcore. There are no credits.

SHARK! (Genesis, 69) D/S Samuel Fuller, S John Kingsbridge, P Skip Steloff, Mark Cooper

(UN ARMA DE LAS FILOS) Caine (Burt Reynolds), a tough American gun runner in Sudan, is hired by a "professor" (Barry Sullivan from Fuller's FORTY GUNS) to help out on his boat in the Red Sea. A bounty of gold bricks is the prize and killer sharks get in the way. Caine starts a relationship of convenience with his boss's dyed blonde assistant (Silvia Pinal) and uses a little street thief to help with various scams. Meanwhile a local cop (Enrique Lucero) plots, and a grizzled doctor (Arthur Kennedy) who nearly drinks himself to death, is the most admirable character. It's film noir in an exotic setting, based on a '55 novel by Victor Canning, but the shark scenes featuring stuntmen just slow down the pace. Although establishing shots were filmed in Sudan, this was primarily made in Vera Cruz, Mexico with locals as Arabs. Herbert L. Strock shot additional scenes and was in charge of post production. Fuller wanted his name removed. After JAWS, Hallmark re-released it as MANEATERS! Pinal was a regular in Luis Bunuel movies (EXTERMINATING ANGEL, SIMON OF THE DESERT...) and Lucero's many credits include TARZAN AND THE VALLEY OF GOLD and SANTO VS. THE HEADHUNTERS.

THE SHERIFF WAS A LADY (SW, 64) D Sobey Martin, S Gustav Kampendonk, P Arthur Brauner

(FREDDY UND DAS LIED DER PRAIRE) The legendary Black Bill (Freddy Quinn) laughs as he kills bad guys and leaves behind silver dollars with a hole shot in them. The hero's "Greenhorn" nice guy alter ego goes to Moon Valley where he doesn't recognize the new deputy sheriff, blonde Anita (Beba Loncgar), as his childhood sweetheart. Meanwhile Olivia (Mamie Van Doren, looking great) is the mistress of the corrupt bad guy (Rick Battaglia from NIGHTMARE CASTLE) and Anita's prospecting father is kidnapped. The dialog and plot moves are out of cliché American poverty row B westerns and Quinn sings five Marty Robbins style old west ballads. Some of the musical sequences are pretty bizarre/hilarious and Mamie sings too (backed by an invisible orchestra). Quinn starred in 10 late 50s/early 60s W. Ger. musicals, including HOMESICK FOR ST. PAULI (PV #14) with Jayne Mansfield. Mamie also made features in Italy, Argentina and The Philippines. This color Johnny Legend video release is followed by trailers for other (mostly) Euro obscurities.

SHOCK CORRIDOR (Home Vision, 63) P/D/S Sam Fuller

Johnny Barrett (Peter Breck, who narrates) is a writer who wants a Pulitzer Prize, so has himself committed to a mental hospital to expose a murderer. His stripper/singer girlfriend Cathy (Constance Towers) poses as his sister and accuses him of "attempted incest." He later imagines her as a tiny phantom talking to him and meets a traumatized cross section of Americans. There's a

brilliant nuclear scientist (Gene Evans) reduced to childish babbling, a black man (Hari Rhodes) who thinks he's a KKK member, a Korean war vet (James Best) who thinks he's Confederate Jeb Stuart and a whole ward of "nymphomaniacs" (including Marie Devereux and Rachel Roman). Johnny's brain is fried with electroshock treatments (still a common practice) and when he screams it's as devastating as the climax of *INVASION OF THE BODY SNATCHERS*. If Fuller saw America as a madhouse nearly 40 years ago, I wonder what he'd think about it today!? Cinematographer Stanley Cortez, and art director Eugene Lourie deserve credit for the famous lightning storm in the hallway sequence. Color footage from Fuller's unfinished *TIGERO* and a Japanese flashback from *HOUSE OF BAMBOO* (55) are effectively used. Also with Philip Ahn as a shrink, Larry Tucker as an opera singing patient, Paul Dubov, and Wally Campo. This was followed by *THE NAKED KISS* (64), also with Towers, and also from Allied Artists. The controversial downbeat ahead of their time features helped end Fuller's career for many years. The restored video is letterboxed.

SKI PARTY (Video Beat, 65) D Alan Rafkin, S Robert Kaufman, P Gene Corman
AIP's winter version of its Beach Party movies features two hits (both clips have been seen many times in recent years). James Brown And His Famous Flames doing "I Feel Good" is the obvious high point and Leslie Gore does "Sunshine, Lollipops" (a lesser hit) on a bus. Todd and Craig (stars Frankie Avalon and Dwayne Hickman) go to a ski lodge (run by Robert Q. Lewis) and spend a lot of time "disguised" in drag, not my idea of comic hilarity. It's an attempt to get close to Linda and Barbara (Deborah Walley and Yvonne Craig) because blonde Freddie (Aron Kincaid) gets all the girls. Avalon and Walley sing too and The Hondells do "The Gasser." With Bobbi Shaw as a sexy blonde Swede, Jo Collins, Salli Sachse, Mary Hughes, Dick Miller as a cab driver, and Annette in a bit as a professor. Gary Usher wrote the score.

THE SNOW BUNNIES (Alpha Blue, 70) D A. C. Stephen, S Ed Wood Jr.
Joan (Marsha Jordan), a nurse, angry that her vacation has been cancelled, takes a shower, says "Why not!," then takes three female friends to a ski resort (where everybody has softcore sex). She "comforts" a bar girl (Rene Bond in red vinyl clothes) who had been beaten (offscreen) by a guy (Ric Lutz). The best sex scenes are with the laughing dark haired woman who is aka Mindy Brandt backed by rambling psychedelic music. A student (Forman Shane) says "Work is the curse of the modern system." With Terri Johnson as a teacher and Sandy Carey as a model. Too much time is wasted with ski scenes. The print is worn and some scenes are out of order. For more on the Bulgarian Stephen, see PV #8.

THE SONS OF GREAT BEAR (Ice Storm, 66) D Josef Mach, S Liselotte Welskopf-Henrich

(*DIE SOHNE DER GROSSEN BARIN*) It's fascinating to compare this E. German DEFA studio western to American, Italian, or even W. German ones from the same period. NONE of them are really accurate or believable, but this, the first of a series, tries in some ways. Unfortunately, the Indians look like Europeans, when a bar girl sings the phantom backing is like in any no reality musical and weird light pop music totally ruins several action and battle scenes. Tokei Ihto (star Gojko Mitic) is the noble handsome son of an old Dakota Sioux chief who was murdered in a bar at a fort for refusing to reveal where some gold is. Tokei is tricked, lied to, and arrested by various devious white oppressors. The Indians are shown as caring parents. Liner notes say that the director is Czech and that the Yugoslavian star later visited actual American Indians in Seattle. The excellent color print has English subtitles and is letterboxed. Ice Storm has also released several E. German fairy tale movies.

SOUL SNATCHER (SW, 65) D H. L. Zimmer, P Laurence Able
Unemployed Kathy (who narrates) makes some kind of pact with "the bearer of evil" (a Satanic looking guy in formal dress who can disappear, becomes a hit model and falls in love. The devil character pops up once in a while and just sits

around and his hair changes from scene to scene. Meanwhile one of her NYC apartment roommates takes a shower, the other poses naked for a photographer (the visual highlight) and some woman strips at a party. Kathy only takes it off at the beach and is seen from a distance. Diane Webster, Valerie-Ann and Jo Ann March star in this odd slow moving color fantasy nudie. An ad on a wall is for ARTIST'S STUDIO SECRETS.

SPACE PROBE TAURUS (Sinister, 65) P/D/S Leonard Katzman, P Burt Topper
After some serious narration, a crew of four leave Cape Kennedy in the year 2000. They talk a lot, sit in chairs that must have been borrowed from somebody's living room and two of the men (they all seem to be in their 50s) try for the attention of Dr. Lisa Wayne (Francine York). One (Russ Bender, from many earlier AIP movies) has a dream with her on a beach backed by rock and roll music. They kill an alien with an exposed brain and blow up its ship, encounter giant crabs ("What are they?!?") under an ocean and are attacked by a man in a suit sea monster (left over from WARGODS OF THE DEEP, perhaps?). The impressive, briefly seen Don Post created alien head was also used for THE WIZARD OF MARS (65) and for live spook shows. Sinister is using an alternate title for this mostly very boring early 50s style b/w AIP TV movie, but the print says the usual one, SPACE MONSTER. The make up is by Harry Thomas.

SPIRITS OF THE DEAD (Water Bearer, 68) D/S Roger Vadim, Louis Malle, Federico Fellini

(HISTOIRES EXTRAORDINAIRES) After seeing various cut versions of this Poe trilogy over the years, it was great to finally experience the full 123 minutes. A.I.P.s version was 16 mins. shorter and it was cut even more for TV. This is in French with (lots of) English narration and Australian subtitles (from 95). Vadim's METZINGERSTEIN seems to have the most additional footage, including Jane Fonda (who speaks her own French dialog) naked on a horse. All three are excellent adult morality tales with doomed characters but I still love Fellini's haunting and powerful TOBY DAMMIT segment with Terrance Stamp the best. In hindsight, they all leave the better known Corman Poe movies in the dust. If you didn't already know, Alain Delon, Brigitte Bardot and Peter Fonda also star. The next projects for the famous directors were PRETTY MAIDS ALL IN A ROW (PV #21), the documentary CALCUTTA and FELLINI SATYRICON.

STRANGLER OF THE TOWER (Sinister, 64) P/D Hans Mehringer, S Michael Thomas, P Edwin C. Dietrich

In London, a Scotland Yard agent (Charles Regnier) investigates when a woman is killed and a famous (cursed) emerald is stolen. The Brothers (and some sisters) of "the Holy Order of Righteousness" worship Kali, wear KKK look black hoods and chant to jazzy music. A sexy female mystery writer is killed and the daughter of - - is kidnapped and whipped in a torture chamber. Some scenes take place at a strip club. Big Ady Berber (from DEAD EYES OF LONDON) is the strangler and the cast includes Kay Fisher, Hans Reiser, and Christa Linder (later in Mexican horror movies). The pretty silly b/w W. German movie is not part of the similar Edgar (or Bryan Edgar) Wallace series.

SWEET ECSTASY (EPI, 62) P/D/S Max Pecas, S Jacques Aucas, G. M. Dabat
(DOUCE VIOLENCE) The short aimless Olivier (Christian Pezey) joins a group of spoiled bored French Riviera thrill seekers. During a bongo music drinking party on a yacht, the Austrian Elke (top billed Elke Sommer with extreme eyebrows) dances, is tied up and left on board when a fire starts. Leader Maddy (Pierre Brice, also in MILL OF THE STONE WOMEN) says "There is no good or bad" and plans to "destroy the morals" of others. The rival men jump off construction site ledges blindfolded. Johnny Hallyday sings a French rockabilly song (offscreen) and the soundtrack music is by Charles Aznavour. The double happy ending is ridiculous. Sommer was also in DANIELLA BY NIGHT (61) by Pecas, who went on to make more explicit sex movies. She went on to the bigger budgeted international

features THE PRIZE and THE VICTORS in 63. This is available in an Elke double pack with BAMBOLE.

A SWINGIN' SUMMER (Video Beat, 65) D/S Robert Sparr, S Leigh Chapman, P Reno Carrell

The Righteous Brothers end this United Screen Arts musical singing "Justine" and Gary Lewis And The Playboys (complete with accordion player) do four instrumentals and back others. The Playboys didn't play on their own records and the three Rip Chords seen here didn't even sing. They (actually Terry Melcher and Bruce Johnson) sound just like The Beach Boys while doing "My Red Hot Roadster." A clip of Donnie Brooks doing "Penny The Poo" was later used (unfairly) as an example of how bad American rock was during Beatlemania. Rick (William Wellman Jr.) wants to put on a show at Lake Arrowhead. Cindy (red head beauty Quinn O'Hara) secretly uses her father's money to help but the owner's lifeguard son Turk (Martin West) hires toughs to ruin everything. Jeri (Raquel Welch in her first featured role), a knockout wearing glasses, takes notes and psychoanalyzes Rickey (James Stacy) but he and Rick fight over Cindy. Jeri wears a one piece red bathing suit while singing "Ready To Groove" (it sounds like "Riot In Cell Block #9"). With ass close-ups, bust measuring and talk of topless bathing suits. The cast includes Allan Jones (from A NIGHT AT THE OPERA), Mary Mitchell, Robert Blair, and Gypsy Boots. Michael Blodgett was the choreographer and Jody Miller sings the theme song. Lewis, who also acts here, later stopped speaking to his father Jerry and moved to Lakewood, Ohio.

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SIXTIES (1961-1970) T
All reviews by Michael J. Weldon

TAKE MY HEAD (Alpha Blue, 70) D Roberta Findlay, P Jack Brauman, Michael Findlay

A young guy narrates his sex fantasies after looking at some porno mags. Two women simply appear, a woman masturbates in the tub, and another dances on the table. He smokes pot with a neighbor, watches lesbian sex and eventually joins them. This comes on the same tape with **JANIE** (which uses the same music). Listed at 65 mins., it only runs 47, is from a worn print and has no credits.

(TALE OF) THE DEAN'S WIFE (SW, 68) D Benjamin Onivas, P/S L. K. Farbella

Three couples smoke pot, then switch partners for an outdoor "love-in." A "square" couple (both wear glasses) talk about virtue and sit nervously. The others eventually invade the home of the college dean (Jim Gentry from **THE RAMRODDER**) and "trip him out" with LSD in the booze. The rest of this crazed soft core movie is an FX workout with colored strobe lights and zoom lenses. We see the stoned dean's distorted view of naked females looking down at him. The blonde maid and even the (accidentally dosed) squares join in. But there's more: Grace (Christine Murray), the red haired wife, is a bisexual masochist who is spanked and smacked around. A creepy prematurely bald guy beats his wife before Grace joins them in bed. It all ends with laughter over the dean's suicide. The Danish Henning Schellerup was cinematographer. Murray was also in H. G. Lewis' **MISS NYMPHETS ZAP-IN**, Friedman's **TRADER HORNEE** and many others.

TALES OF A SALESMAN (SW, 65) D Don Russell, P/S John Lawrence

An unseen laughing "poltergeist" (who narrates) checks out 5 suburban beauties who all have nude scenes. He advises the shy salesman Herman (David C. Reed from **WHAT'S UP FRONT** with a bowtie and red socks) when to arrive for his pitch. One woman swims naked, tries on clothes and beats Herman with her red bra. Another bakes a cake wearing only an apron. All of them get angry at the bumbling salesman. Then he appears in a heavenly court where the women relate their versions of what happened. They tie up, stab, shoot and hang him. He floats after being inflated with a vacuum cleaner. The sexy, letterboxed comedy is under an hour. The same guy plays the judge (who reads Adam magazine) and Herman's mean boss and Reed also plays a milkman. The cinematographers (it's in "Nudavision" and "Lusticolor") were the famous Vilmos Zsigmond and Robert Caramico (who also shot **ORGY OF THE DEAD!**). The director worked on Ray Dennis Steckler movies and the producer later made **THE GLORY STOMPERS**, **SAVAGE ABDUCTION** and others.

TEENAGE BRIDE (SW, 70) P/D Gary Troy, S Escar Terry, Ron Rogers

Dennis, a college dropout, arrives to stay with his unemployed, Coors drinking stepbrother Charlie. Charlie has athletic sex all over a house with his mistress (top billed, red haired Sharon Kelly) and later with a blonde. Dennis has sex with his neglected sister-in-law (Cyndee Summers from **POOR CECILY**), then with Kelly. A detective hired by Charlie does it with another blonde on a couch. The music includes sappy soft rock songs. Some of the scenes are typical early 70s semi-hardcore. Summers and Kelly (as Coleen Brennan) both became 80s hard X stars.

THE 10TH VICTIM (Embassy, 65) D/S Elio Petri, S Ennio Flaiano, Tonino Guerra, Giorgio Salvioni, P Carlo Ponti (**LA DECIMA VITTIMA**)

Now that we have **TEMPTATION ISLAND**, televised legal killing is the obvious next step. A 1953 story in Galaxy magazine was the basis for this stylish black humor sci fi movie. Too bad it doesn't live up to its opening sequence. In the 21st Century, when a legal "big hunt" with strict rules has replaced war, Caroline (the awesome Ursula Andress) wears a spiky metal bikini as she slaps willing men in a

New York club, then kills with her gun bra. In Rome her next victim is Marcello (Marcello Mastroianni), a divorced assassin who appears on TV for money. Surviving assassins can win one million (!) dollars and are offered the opportunity to do commercial endorsements. There's a giant eyeball TV and the future phones are wireless. The music (by Piero Piccioni) is great and Elsa Martinelli plays Marcello's mistress Olga. A long rumored remake could be an improvement but would still seem dated. Petri later directed INVESTIGATION OF A CITIZEN ABOVE SUSPICION (70).

TERRIFIED! (SW, 62) D Lew Landers, P/S Richard Bernstein
Ken (CRAWLING HAND star Rod Lauren), a psych major "brain" says "terror is what the world is." The family of his orphan waitress girlfriend Marge (Tracy Olsen, later in JOURNEY TO THE CENTER OF TIME) has been killed by a hooded phantom. A victim who had been buried in cement is said to have become a "slobbering oyster." Rival David (Steve Drexel, who looks way too old for his role) joins Ken and Marge at a cemetery and a ghost town. The caretaker is impaled and Ken is choked in a water filled room and is buried alive. The laughing killer turns out to be a vaudeville ventriloquist! The Crown Int. release was the last movie by Landers (Friedlander) of THE RAVEN fame. Its kinda scary for the time but doesn't make all that much sense. With Denver Pyle as the sheriff and Angelo Rossitto. Certificates were given to theater patrons if they didn't faint. Bernstein had produced SPEED CRAZY and WHY MUST I DIE? Lauren recorded pop singles, including the TERRIFIED theme.

THE THRILL OF THE VAMPIRES (SW, 70) D/S Jean Rollin
(LE FRISSON DES VAMPIRES, SEX AND THE VAMPIRE) A modern day honeymooning couple arrive at Eva's family castle. Two foppish male cousins there claim to be ancient Egyptians, wear 18th century clothes and talk a lot. Dark haired Isolde (Dominique) emerges from a tomb, then from a grandfather clock. Two servants (blonde Pony Castel and an Oriental woman) with candelabras seduce cousin Eva (Sandra Julien). The main selling points in this atmospheric movie are the sexy lesbian and (fairly gross) S+M scenes. There's a female three way plus a four way pile of naked women on a slab. Chained up nudes are whipped and tortured. Some of the simple rock music is similar to Pink Floyd and the crypt and castle look great. Boxoffice Int. released this (dubbed) in America and the next year's CAGED VIRGINS (PV #19).

THUNDER ALLEY (Gravedigger, 67) D Richard Rush, S Sy Salkowitz, P Burt Topper
In this slight and forgotten AIP release, Daytona 500 driver Tommy (Fabian) is suspended over a deadly accident and becomes an angry troubled thrill circus stunt driver. In a change of pace role, Annette Funicello plays the tough stunt driving daughter of the track's owner (Jan Murray). She even has a drunk scene. Psychedelic FX and many scenes of actual races (with crashes and fires) are used. With Warren Berlinger (nice guy driver who drinks too much), Diane McBain (Tommy's ex), Michael Mikler (bad rival), Stanley Adams (garage owner), Salli Sachse (THE TRIP) and Mary Hughes (a girlfriend of Jeff Beck). The Davie Allan and The Arrows music is excellent and the clean cut Band Without A Name are glimpsed playing at a wild booze dance party. Their end theme copies "Heart Full Of Soul." Rush followed this with the much more interesting PSYCH-OUT.

A TIME FOR KILLING (67) P/D Roger Corman, D Phil Karlson, S Halsted Welles, P Harry Joe Brown
(THE LONG RIDE HOME) In the opening scene of this Columbia Civil War movie (based on a novel), untrained black orderlies at a prison/fort are forced to execute a very young rebel. This leads to a riot and an explosive prison break. The war becomes grimmer and more personal for Major Walcott (star Glenn Ford) when his already traumatized missionary fiance Emily (Inger Stevens) is taken hostage (and raped) by Capt. Bentley (George Hamilton). As the prisoners head through the desert to Mexico, the killing extends (after Lee has surrendered) over

the border. Max Baer Jr. stands out (and has the best death scene) as a laughing trouble making Sgt. out to kill more "blue bellies." Other Confederates are Todd Armstrong (Lt.) and Harry Dean Stanton (Sgt. who gives the rebel yell). Dick Miller and Kay E. Kuter are a cowardly comic relief pair of Union soldiers and Timothy Carey is Billy Cat, the marksman "Yankee from Missouri." Other Yankees are Kenneth Tobey (Sgt.), Paul Peterson (bugler), Emile Meyer (mean Col.), and somewhere in there, Harrison Ford. 60's TV fans should enjoy seeing Jethro Bodine (Baer) shoot Jeff Stone (Peterson). Parts were filmed at Utah's Zion National Park. The uncredited Corman was replaced by Karlson, Monte Hellman was an editor, and Daniel Haller was the art director. It's been on the Starz Western channel.

THE TIME TRAVELERS (66) D/S/edit/star Robert Dunham, P/cin. Cliff Harrington
Mr. Farrington (Dunham) leaves his Tokyo area home to report to the American base and soon realizes that everyone has disappeared. He then searches the house for his family, thinking out loud and talking to himself. He eventually meets his laughing alien double, is given an injection and buried alive (!). This interesting and very rare TWILIGHT ZONE type English language b/w film (about 45 mins.) was shown once on Japanese TV. The little girl is Linda Purl (later on HAPPY DAYS) acting with her real mom. Dunham was a Marine who decided to stay in Tokyo after the Korean war and became a stuntman and actor in many Japanese movies (DAGORA, THE GREEN SLIME, GODZILLA VS. MEGALON...). Tapes also include a Japanese short about Dunham's racing career (it wasn't on our screener).

TO TURN A TRICK (SW, 67) D/S Charles Andrew
Lee (Christopher Brennan), a young NYC photographer with crutches, hires the beautiful Inga (Inger Simonsen) as his new assistant. He can't admit that he's fallen for her so he plays mean jealousy games and sets her up with several dangerous people. Lee's blank character (and a scene with models on the floor) are clearly inspired by BLOW UP (66) and this downbeat b/w adults only movie has more serious acting than most. It also has sex scenes plus Inga naked and speaking Norwegian on the phone for a long time. It ends when she ODs after being shot up (while she's asleep) by a junkie.

THE TOUCHABLES (Shocking, 68) D Robert Freeman, S Donald and David Cammell, Ian La Frenais, P John Bryan
Blonde Judy Huxtable (later in SCREAM AND SCREAM AGAIN), a European (Esther Anderson), Kathy Simmonds (who is black) and Marilyn Rickard are cool, intelligent fun loving fashionable anarchists. They dress up as nuns, kidnap a handsome pop star (David Anthony) and keep him in a big clear isolated dome. They live kind of like the Beatles in HELP, Anthony has a Beatle haircut and gives a Jagger type TV interview on morality. The theme by (the original) Nirvana (written by Stevie Winwood) is orchestrated Beatle influenced psych pop. A soul version of "Good Day Sunshine" is heard. Other elements in this light, nearly plotless hip comedy are wrestling, a muscular black gangster (Harry Baird), a trip/dream sequence, underground movies, Godard style word play, wax figures of Michael Caine and Hitchcock, a Hendrix poster and some Pink Floyd music. Also with James Villiers (REPULSION, THE NANNY) and American wrestler Ricki Starr. The director had done the titles for the Beatle movies. In America, 20th Century released the film and the soundtrack LP.

TRADER HORNEE (SW, 70) D Jonathan Lucas, P/S David F. Friedman, P William Allen Castleman
In this gag filled fun spoof of various Hollywood jungle movies, Hornee (Buddy Pantsari), a private eye, is hired to go to Africa and locate a missing heiress who has become the blonde goddess Algona (Deek Sills). The expedition includes the evil Max (Friedman regular John Alderman) and his red headed bi-sexual masochist partner (Christine Murray), Hornee's assistant (Elisabeth Monica) and a lady writer. All four women have nude scenes but the several sex scenes are very

tame (men leave underwear on and a lesbian scene uses solarized colors). With a white gorilla, lots of animal stock footage and natives that do a choreographed dance to modern music. Friedman shows up in a bar scene. Murray (the most impressive cast member) was also in THE JOYS OF JEZEBEL, MARSHA, THE EXOTIC HOUSEWIFE, MISS NYMPHET'S ZAP-IN and other nudies. I first saw this at a midnight show at the Homestead in Lakewood (also where I first saw NIGHT OF THE LIVING DEAD).

TRAUMA (Sinister, 62) D/S Robert Malcolm Young, P Joseph Cranston

In this slow paced b/w mystery, Emmaline (the short Lorrie Richards, also in THE MAGIC SWORD) returns to the lakeside family mansion, now married to her aunt's former boyfriend. She had discovered the drowned body of her aunt (Lynn Bari) as a teen. She wanders the house in her nightgown and falls for the caretaker's nephew (David Garner), an architect who researches the past. Eventually she remembers who the real killer was. Former Hollywood name Bari later showed up in THE YOUNG RUNAWAYS (68).

THE TRIAL OF LEE HARVEY OSWALD (64) D/S/edit Larry Buchanan, P/S Harold Hoffman

The most incredible thing about this "what if" courtroom drama is that it was filmed (in Dallas) and released within months of the JFK assassination. Oswald, called a "mentally deranged Marxist fanatic" by the prosecutor (Arthur Nations, the best actor here) never speaks. We see close ups of his creepy eyes though. His attorney (George Russell (from FREE, WHITE AND 21 and THE BLACK CAT) tries an insanity plea. Many witnesses are called, including William McGee (schoolbook depository worker), Bill Thurman (cab driver) and Anne McAdams (saw Oswald shoot a cop). Newsreel footage is shown of the real Oswald and a tape of his actual "Fairplay for Cuba" radio interview is heard. Although the director is known for conspiracy theories (a prologue claims his movie was "suppressed immediately"), Oswald is clearly the lone gunman here.

THE TRYGON FACTOR (66) D Cyril Frankel, S Derry Quinn, Stanley Munro, P Brian Taylor

(FACTOR ONE) Scotland Yard superintendent Cooper-Smith (Stewart Granger) investigates murders related to the Emberday estate. The color Edgar Wallace adaptation seems influenced by THE AVENGERS show. The lady of the estate (Cathleen Nesbitt) uses an exporter (Robert Morley) and nuns (led by Brigitte Horney) as part of a gem smuggling operation. A bank robbery is pulled off by men in drag (and one in a robot suit) with a super machine gun. The mystery killer wears all black and a clear mask. Sophie Hardy (EROTIC TOUCH OF HOT SKIN) is a friendly blonde French hotel receptionist who takes a bath. With Susan Hampshire as the photographer daughter and Eddi Arent (from other Wallace movies). Warners released it here (rated M) in 68. A slightly different German language version (DAS GEHEIMNIS DER WEISSEN NONNE) was also filmed with Terry-Thomas in the cast.

[Click for U through Z](#)

SIXTIES (1961-1970) U-Z
All reviews by Michael J. Weldon

THE UNKISSED BRIDE (New World, 66) P/D/S Jack Harris
 (MOTHER GOOSE A GO GO) Ted (an uncomfortable looking Tommy Kirk, who also sings the terrible theme song) goes to Marilyn (beautiful blonde Danica D'Hondt, star of LIVING VENUS), a shrink, because he passes out whenever reminded of Mother Goose characters. She treats him with an LSD spray. His unkissed new bride (Anne Helm, later in NIGHTMARE IN WAX) and her L. A. hotel owner playboy uncle (Jacques Bergerac from THE HYPNOTIC EYE) think Ted is fooling around with Marilyn and the short comic hotel detective (Robert Ball from INVASION OF THE STAR CREATURES) lurks around. The very dumb comedy mixes sex jokes with women in bikinis, some near nudie movie scenes, painful fairy tale hallucination segments and a childhood flashback. Also with talk show host Joe Pyne, Henny Youngman at a drive-in, Fawn Silver, Blue Boy and The Artists playing an instrumental at Gazarri's, a song by Barbara McNair, a bucket of Kentucky Fried Chicken and references to THE BLOB and DINOSAURUS (which Harris produced). Kirk starred in MARS NEEDS WOMEN and IT'S A BIKINI WORLD around the same time.

THE (ULTIMATE) DEGENERATE (SW, 69) P/D/S/act Michael Findlay
 Blonde Maria (Uta Erickson, who narrates) is a cheerful Manhattan lesbian exhibitionist who becomes bored with her roommate lover and answers a personal ad. She moves into the Vermont home of the insane wheelchair bound Spencer (Findlay), where the assistant Bruno (who turns out to be gay) oversees many women putting on shows. Three nudes dance to a (good) soul song in the strobe light lit basement, spray each other with whipped cream then writhe on the floor. Others dance nude by a fire, exercise and put on S+M shows. Maria is (unnecessarily) injected with aphrodisiacs, showers, lies on the dinner table and poses for lesbian shots. Also with flashbacks, hallucinations, sex with a corn cob, looks at Ripley's Wax Museum on 42nd St. and Coney Island and a violent end. Roberta Findlay was cinematographer for the b/w 70 min. Sexy Shocker release. Amazing (ultimate) stuff from the first couple of twisted sex movies. Erickson (or "Artimidia Grillet"), who should be a name in some households by now, was also in A THOUSAND PLEASURES (PV #21), MNASDIKA and BACCHANALE (both #23), and KISS OF HER FLESH (#26).

VENGEANCE OF FU MANCHU (WB, 67) D Jeremy Summers, P/S Harry Alan Towers
 In the third of five Christopher Lee/Fu movies, the daughter (Maria Rohm) of a missionary/surgeon (Wolfgang Kieling) is tortured to force him to turn a Chinese man into a duplicate of Sir Nayland Smith (Douglas Wilmer). The pale zombie like Smith clone is put on trial and hanged for murder in London. Fu's beautiful daughter Lin Tang (Tsai Chin) wears many colorful dresses, hypnotizes subjects and orders executions. Meanwhile an Asian Shanghai police inspector (Tony Ferrer) uses kung fu, a gangster in a cowboy hat (Horst Frank) plots with Fu and his blonde Swedish girlfriend (Suzanne Roquette) sings (dubbed) to drunken sailors in a bar. Also with series regular Howard Marion-Crawford as Dr. Petrie, Mona Chong, and Bert Kwouk. This color Anglo Amalgamated feature, filmed in Ireland and at The Shaw Brothers studios in Hong Kong, benefits from some impressive sets. Warners released it here in b/w. The same producer/director team made FIVE GOLDEN DRAGONS (also with Lee and Rohm) in Hong Kong the same year. Towers was later the top producer of movies filmed in 80's sanction era South Africa.

THE VIJ (Trash Palace, 67) D/S Constantin Erchov, Gueorgui Kropatchov, S Alexander Ptouhko

This color Soviet fantasy is one of the most amazing things I've seen in a long time. A young Russian Orthodox priest is ordered to spend three night locked in a crypt, to deliver the last rites to a landowner's wife (that he knows is a witch). His hair turns white as each night he's faced with more surreal and scary visions. Hands grab from the walls, skeletons walk, the witch "surfs" in her coffin and incredible demons of all sizes and descriptions appear. It's also interesting to see that the priests (with Moe haircuts), are orphans forced to devote their lives to the lord. They spend most of the time drinking, stealing food and grabbing women. The Nikolai Gogol story had also been the inspiration for the Wurdalak part of Bava's BLACK SABBATH. Trash Palace took the "English dialog track from a cut and cropped, crappy looking tape and transfered it to a superior looking letterboxed and uncut Japanese laser disc version." The results are more than worth it.

VILLAGE OF THE GIANTS (JFTH, 65) P/D Bert I. Gordon, S Alan Caillou

You probably know the story of how Genius (little Ronny Howard, the best actor here) develops some "goo" that makes animals, then teens grow. It's real silly and the FX are typically bad, but Mr. BIG also added more of an edge than the AIP teen movies of the time. It starts in high gear with bad teens (led by Beau Bridges and including Tisha Sterling, Tim Rooney and the James Dean imitating Bob Random) drunk and dancing wildly in the mud after their car crash (!). When they grow they lose their clothes and the fate of giant animals is a Bar B Q. Tommy Kirk leads the good local kids including Joy Harmon, Johnny Crawford and Tony Basil as a red haired dancer. The musical guests are Mike Clifford (lame crooner), Freddie Cannon (good, but not a great song) and the excellent Beau Brummels (all 5 of them) doing "Woman" (rare vocal version) and "When It Comes To Your Love" at a dance. A slo/mo dance to a great moody instrumental (the music is by Jack Nitzsche) is shown twice. Also with Joseph Turkel as the sheriff, Rance Howard and Felix Silla and other midgets in a gag ending. The color is especially vibrant.

THE VIOLENT ONES (Spotlite, 67) D/star Fernando Lamas, S Doug Wilson, Charles Davis, P Robert W. Stabler

In New Mexico, after his daughter who was raped, dies, the father gathers a lynch mob to kill the 3 nameless gringo strangers under suspicion in the jail. They are a burly guy from Cleveland (Aldo Ray), a possibly psycho Nam vet (Tommy Sands, in his last movie) and an insulting big mouth (young David Carradine) who sings. Sheriff Manuel Vega (Lamas) tries to save them but they escape, leading to a desert car then horse chase, characters chained together and many verbal and fist fights until we finally discover who the killer is. The modern western (made in California), also features Lisa Gaye as a nurse. Parts are in Spanish. Lamas, from Buenas Aires, also directed the more obscure THE SCAVENGERS (58) and THE MAGIC MOUNTAIN (61).

WATCH THE BIRDIE (SW, 65) P/D Giulio Altì, S William S. Rose

Four females in NYC (two are blonde and one is a German lesbian) become models for an agency run by the very weird acting Cully (star Richard B. Shull - the villain in SPLASH) who feels "sick and dirty." A bearded photographer shoots them (and others) twisting, stripping and in Irving Klaw style spanking and bondage poses. The models are then expected to "entertain" at a party. One loses her mind, one is murdered and another is drowned in a toilet. The very friendly sounding narrator analyzes and questions what we see in absurd detail. There are also a few dialogue scenes. "The Bird" by Rocky Roberts and the Airedales (from THE WILD WILD WORLD OF JAYNE MANSFIELD) is heard 3 times!

WE ALL GO DOWN (SW, 69) P/D/edit/act Gerard Damiano

Various mean, angry, blank characters have depressing discussions at apartments, a party (where a toilet paper roll bong is passed), a bar and at the beach. Rock instrumentals and bongo/flute music plays as we see topless and bottomless strippers and sex scenes (one features lesbian roommates). The main character is a wealthy young New York City junkie (Bill Doukas). After a dealer taunts him ("Peter the A-head!") and gives him LSD, he hallucinates (naked women mocking him, being chained up, a giant syringe...), freaks out and cuts some of his fingers off. This 73 min. b/w soft core release was the first by the future director of the (even more depressing) but famous DEVIL IN MISS JONES.

WEREWOLF IN A GIRLS DORMITORY (Sinister, 62) D "Richard Benson" (Paolo Heusch), S "Julian Berry" (Ernesto Gastaldi), P "Jack Forrest" (Guido Giambartolemei)

(LYCANTHROPUS) Characters have affairs, are blackmailed and are killed off in various ways at a remote reform school for girls. Apparently a howling werewolf is to blame. Alan Collins (Luciano Pigozzi, familiar from many Italian movies) is the Peter Lorre type crippled caretaker, one of several creepy, lecherous suspects. Carl Schell (older brother of Maxmillian) stars as the new blonde Prof. Olcott, but the superintendent Mr. Swift (Curt Lowens) is the scary but not very hairy wolfman. With Barbara Lass (a Polish girlfriend of Roman Polanski) as the student Brunhilde and "Maureen O'Connor" as Leonore. Lowens, is a German Jew who worked as an interpreter for the Brits during WWII, but was known for playing Nazis at the time. He later acted on many American TV shows. MGM picked up this Austrian backed Italian movie, added the brief "Ghoul In School" theme song, fake credits, and gimmick give a ways.

WHAT A CARVE UP! (Sinister, 61) D Pat Jackson, P/cine. Monty Berman, P Robert S. Baker

(NO PLACE LIKE HOMICIDE) A proofreader (Kenneth Connor) is summoned to the remote Blackshore Towers in Yorkshire for the reading of his uncle's will and brings along his bookmaker roommate (Sid James). The stars (both from CARRY ON movies) almost seem like a nicer Abbott (James) and a more intelligent Costello (Connor) as various eccentric characters are killed off. The loose remake of THE GHOUL (32) is pretty quiet for a murder mystery comedy but it's great to see Donald Pleasence as the bearded solicitor, Michael Gough as the ghoulish looking clubfooted butler and Dennis Price as the heavy drinking cousin. Also with Shirley Eaton (usually in a night gown) as the wholesomely sexy nurse, Michael Gwynn as the weird Malcolm, Philip O'Flynn in the (surprise) role originally played by Karloff, and a bit part by pop star Adam Faith.

WHO KILLED TEDDY BEAR? (JFHI!, 65) D Joseph Cates, S Leon Tokatyan, Arnold Drake, P Everett Rosenthal

This would make a good "50's teen stars as perverts" double bill with LOOK IN ANY WINDOW (PV #25) starring Paul Anka. Considered very distasteful 35 years ago, it would also make a good LAW AND ORDER: SPECIAL VICTIMS UNIT episode. Norah (Juliet Prowse) works as a DJ in a NYC club. After she is stalked and receives obscene phone calls from a mystery voyeur rapist, a single dad police LT. (Jan Murray) takes the case. Norah's boss (Elaine Stritch) comes on to her and the Lt. seems creepy (he has copies of teen nudist magazines at home). Her co-workers include a deaf mute bouncer and Lawrence (Sal Mineo) a waiter. WHO KILLED is ordinary looking until a dance to an orchestrated garage rock song ("It Could Have Been Me") followed by an impressive strobe light psychedelic sequence. Also with Frank Campanella and Bruce Glover (PV # 21). With flashbacks, songs by Bob Gaudio (of The Four Seasons), a marquee announcing WORLD OF FLESH and CALL GIRL 77 and the Metropole Cafe (it's still there).

Drake also wrote THE FLESH EATERS (64). Rosenthal and the late Cates (Phoebe's dad) returned with THE FAT SPY (PV #25), also from Magna Pictures.

THE WIFE SWAPPERS (Shocking, 69) D/S Derek Ford, P/S/cineStanley Long
A narrator who lectures on morality throughout this confused talk filled feature, informs us that the dramas we are about to see are all "based on fact." Various swingers (played by unknown actors) are compared to drug addicts and alcoholics and act pretty much like evil Satanists with their deceptive ways, initiations and ceremonies. Several characters narrate flashbacks and an expert doctor shows up and drones on endlessly. With b/w "hidden camera" sequences from a London thrill club, videotape blackmail, the cover of Love's Forever Changes LP, ugly make-up and precious little nudity. Remember - "To gamble with emotion is to hazard sanity" and "Retribution is inevitable!" The conservative adult-appeal movie was a big hit in England. Ford's many movies include GROUPIE GIRL (69), DON'T OPEN 'TIL CHRISTMAS (85) and BLOOD TRACKS (90).

WILD ON THE BEACH (65) P/D Maury Dexter, S Harry Spalding
The cheapest beach movie of them all, this Lippert production from Twentieth Century is in b/w and has a lot of dancing and comedy but no bathing suits. My favorite musical moment is drummer Sandy Nelson doing "Drum Dance." Sonny And Cher do "It's Gonna Rain" (a pretty bad Sonny song), blondes Jackie And Gayle sing the soft ballad "Winter Nocturne," and The Astronauts do "Gonna Rock This World Tonight" (like an Elvis movie song) and a Pat Boone copy ("Little Speedy Gonzales"). The comic plot is about Mr. Kirby (Russ Bender), an over the hill MOR singer who uses a secret echo machine to record his blonde neighbor Cindy Malone (as "herself") and male and female college students staying in the same house. Frankie Randall (who also sings) is top billed as Adam, with Sherry Jackson as Lee. Vern (Jerry Grayson) collecting sound FX on his tape recorder is an interesting touch. With Booth Coleman (the dean) and Justin Smith (his assistant).

WILD WHEELS (Sinister, 69) D/S Kent Osborne, S Ralph Luce, P Budd Dell
In this biker musical from Fanfare, the Road Runners gang led by Reb Smith (star Don Epperson from CAIN'S WAY) have battles with dune buggy racers and a love triangle develops over Ann (Dovie Beams) who sells tickets at a carnival. Robert Dix is Reb's rival King, Casey Kasem is the violent short Knife, and Bruce Kimball is the big dumb Boomer. With brawls, a cat fight, Blatz drinking, pot smoking, an offscreen rape and insults like "slut, rat trap, dyke and sickle punks." Terry Stafford from Oklahoma ("Suspicion") acts and sings the last song. Epperson, who has long sideburns, does five decent bad attitude country numbers and some super clean-cut acts you never heard of do lite pop tunes (by Harley Hatcher), sometimes with unseen strings and horns. The singer for the 13th Committee is Barbara Pittman who had recorded for Sun. The other acts are Billie And Blue, Three Of August and Saturday Revue. An LP (also featuring Davie Allan) was on RCA.

WILD WILD WINTER (66) D Lennie Weinrib, S David Malcolm, P Bart Patton
For some sitcom worthy reason, lying scheming guys (led by Don Edmonds who went on to direct nudies and ILSA movies!) at Alpine College bring in lying womanizing Malibu surfer Ronnie (Gary Clarke from HOW TO MAKE A MONSTER) so that blonde Susan (Chris Noel) will fall for him. A ski contest takes up a lot of time and five songs are performed. Jackie And Gayle, sexy in see thru midriff swim suits harmonize "Snowball" on the beach, the always good Beau Brummels do "Just Wait And See," and Dick and Dee Dee do "Heartbeats" featuring his unreal falsetto. More forgettable numbers are by Jay And The Americans and The Astronauts (why did this instrumental band always have to sing in movies!?). Steve Franken (Chatsworth on DOBIE GILLIS) co-stars as Susan's ski captain

boyfriend. With Jim Wellman as the Dean, Dick Miller and James Frawley as comic gangsters, red haired Linda Rogers (from AIP beach movies), Suzie Kaye, Vicki Albright, and a man in a suit bear. Weinrib also made BEACH BALL (also with Noel) and OUT OF SIGHT. This has been on AMC.

WINTER A GO GO (Video Beat, 65) D Richard Benedict, S Bob Kanter, P Reno Carell I doubt if many will want this Columbia release for the musical acts. The very uncool Nooney Ricket Four sing "Do The Ski" and "Ski City," (a Jan And Dean copy) and back Joni Lyman ("King Of The Mountain") and The Reflections ("I'm Sweet On You"). The male stars (and plot) are from A SWINGIN' SUMMER (also produced by Carell). Jeff (William Wellman Jr.) inherits a ski lodge (no booze allowed) and has his devious promo man friend Danny (star James Stacy) and his secretary Jo Ann (Beverly Adams) help while bad guy Burt (John Anthony Hayes) is sent to make it fail. Stacy also sings ("Hip Square Dance") while choreographed dancers in PJs groove to the Bo Diddley beat. Cinematographer Jacques Marquette concentrates on legs and asses during bikini dances and bikini skiing and there's a laughing horny Chinese cook (H. T. Hsiang). With Tom Nardini as the no luck Frankie, Jill Donahue as the rich Jenny, Julie Parrish, and blonde Nancy Czar from WILD GUITAR. The Hondells do the theme (offscreen). Songs were written by Nick Venet and Boyce and Hart. Lennie Weinrib's WILD WILD WINTER (PV #35) followed (in 66) from Universal. Stacy was an expert skier who returned to the slopes even after losing an arm and a leg in a '73 motorcycle accident.

WITCHCRAFT (Fang, 64) D Don Sharp, S Harry Spaulding, P Robert Lippert, Jack Parsons

In a plot influenced by Bava's BLACK SUNDAY, the vampire like Barbara Steele look Vanessa Whitlock (Yvette Rees) is buried alive as a witch in the 16'th century by the Laniers. She returns from her grave after developer Bill Lanier (Jack Hedley) digs up the family cemetery with bulldozers. In a Romeo and Juliet subplot, Lanier's brother (David Weston) is in love with Amy (Diane Clare), niece of warlock Morgan Whitlock (Lon Chaney Jr.). Laniers wife Tracy (Jill Dixon) is tied up for sacrificing during a coven and there's a big fire climax. Rees (also in CURSE OF THE FLY), has no lines and although this is set in England, Chaney (the same year as SPIDER BABY) has no accent. He does have little devil horns though. Its by the director of Hammer's much better KISS OF THE VAMPIRE (62). 20th Century gave out round plastic day-glo "Witch Deflectors" for the original U.S. screenings. The b/w print is a bit too dark.

YOU ARE WHAT YOU EAT (VSOM, 68) P/D/S Barry Feinstein, P Peter Yarrow Most of this is a pretty generic rambling look at L.A. area alternate lifestyles. We see Sunset Strip protests, surfing, pot smoking, hippies banging drums in the desert, topless body painting, local characters talking and lots of dancing. Most of the music (there was a Columbia soundtrack) is pretty bad folk stuff but a hypnotic raga (by Hamsa El Din?) sounds almost like the early Velvet Underground. It all finally kicks in with a (sarcastic) look at a KRLA sponsored teen fair complete with go-go girls, granny glasses and Nazi helmets. (I attended a similar one in Cleveland in 67 and loved it). Tiny Tim and a deep voiced blonde (Eleanor Baruchian) sing "I Got You Babe" with screaming crowds (edited in from a Beatles concert). It ends with probably the best freak out strobe light dance sequence ever filmed. The excellent music is by Mike Bloomfield and The Electric Flag (unseen), probably with the synthesizers of Beaver and Krause (as on THE TRIP soundtrack). The frantic spastic dancing is scarier than a mosh pit. The credits list lots of actors, scene makers and musicians (Luana Anders, Del Close, Carol Wayne, Zappa, Barry McGuire, members of The Band...) that I couldn't spot but I did catch glimpses of David Crosby and Rodney Bingenheimer. The print is worn.

YOUNG L.A. NURSES (Janal, 70) P/D Stephanie Rothman, S Don Spencer, P Charles S. Swartz

(STUDENT NURSES) This was the first of many New World drive in movies with the winning formula of several young women (this time student roommates) dealing with sex, politics and drugs. Blonde Sharon (Elaine Giftos) has sex with the wrong guy in the dark and later helps a terminally ill teenage boy have his first (and last) sexual experience. Lynn (Brioni Farrell) becomes involved with a doomed Mexican activist (Rene Santoni) who publishes an underground newspaper and organizes anti L.A. police street theater. Phred (Karen Carlson) has a gynecologist boyfriend Jim (Lawrence Casey). Steppenwolf reading Priscilla (Barbara Leigh) meets a clean cut long haired biker (Richard Rust from HOMICIDAL and UNDERWORLD USA) and takes LSD. Soon she's naked on the beach (she looks incredible), saying "Don't look at me!" as a crowd gathers. When she discovers that she's pregnant, a doctor asks her humiliating questions. Jim agrees to perform an illegal abortion and another crowd gathers to watch. Then we discover it was all an acid flash, then - no it wasn't, then - yes it was... (it's a very clever and impressive sequence). This was backed by the brief partnership of Roger Corman and Lawrence H. Woolner who soon formed Dimension with Rothman's husband Schwartz. Her next was THE VELVET VAMPIRE (71).

THE YOUNG RACERS (Fang, 63) P/D/act Roger Corman, S/act Robert Wright Campbell

Steve (Mark Damon), a former race car driver, plans to write an expose on the "arrogant, ruthless, crude," womanizing, Grand Prix champ Joe (William Campbell), so befriends him and follows him around Europe. They talk a lot about racing and death and characters have intertwined lives. Luana Anders is Steve's fiance and secretary, Robert (real life brother of William) Campbell plays Joe's faithful brother, and Patrick Magee is Sir William, "a critic of life." The "international playgirls" hyped in the advertising play girlfriends, ex-wives and mistresses. They are Margaret Robsahm (CASTLE OF BLOOD), who has a make out scene in a cemetery, Marie Versini (BRIDES OF FU MANCHU), Beatrice Altariba (HORROR CHAMBER OF DR. FAUSTUS), and Christina Gregg (YOUNG, WILLING AND EAGER). Also check out the one line performance of Corman (in shades). It was filmed in Monaco, Belgium, France and England. The cinematography is by Floyd (father of David) Crosby, the jazzy score is by Les Baxter and Menahem Golan was the property master. Just after this, soundman Francis Ford Coppola directed DEMENTIA 13 with the same stars. The color print is faded.

ZERO IN AND SCREAM (SW, 70) D Les Emerson, S Howard Edding, P Carl Adams Mike (Michael Sterns) polishes his high powered rifle while watching b/w TV reports of his "sniper murders." He watches nude dancers at the Classic Cat Club in Hollywood, then just sits around during a pool sex party given by Susan (Dawn Rae, also in WILD HONEY), one of the dancers. He dreams of having sex with Susan in the pool, then decides to kill her too. The ending is cosmic. Several of the many long sex scenes are viewed through Mike's rifle sight (Lee Frost was the cinematographer). I wonder if Son Of Sam watched this? This adults only psycho nudie is almost non-stop nudity and sex, including two lesbian scenes and lots of pool sex, shot from the bottom of the pool. Some of the music during dance numbers sounds kinda like early Mothers Of Invention. The print has a soundtrack buzz.

WARNING: I can't imagine how anybody with web access could be offended by mere words about sex movies anymore— but there are many (mostly soft core) sex movies that are mild by today's extreme and depraved standards reviewed in the 70s sections.

SEVENTIES (1971-1980) - A
All reviews by Michael J. Weldon

ABDUCTION (Tapes Of Terror, 75) D Joseph Zito, P/S Kent E. Carroll
 Supposedly this was going to be the first hard X feature with name Hollywood actors, but it eventually came out (in 81) as a pretty damn boring R movie. It claims to be based on a pre-Patty Hearst kidnapping novel from 72 (hah!). Wealthy Patricia "Prescott" (Judith-Marie Bergan) is kidnapped, the expected stuff happens and tapes of her sexploits are sent to her parents (Leif Erickson, who watches her on 8 screens and Dorothy Malone who has little to do but look worried). Meanwhile, an FBI man (Lawrence Tierney) and his partner interrogate suspects. At the end, off duty cops (one is James Tolkan) accidentally find her. Cinematographer Joao Fernando also did porn (and Chuck Norris) movies. If you want to see a dumb Hearst movie with lots more sex, look for TANYA (PV #20) or if you want to see a real movie about her see PATTY HEARST (88).

THE AFTERMATH (Prism, 78) P/D/S/edit/star Steve Barkett
 Two astronauts (Barkett and Larry Latham) return to a depopulated post nuke L.A. and battle the sadistic killer rapist Cutter (Sid Haig) and his followers. Barkett (who narrates and has a nightmare) befriends a kid (his son Christopher) and falls for a young braless woman (Lynn Margulies). Forry Ackerman has the best (and most serious) acting role of his career as the curator of a history museum. He says "Man developed his technology, technology became a monster and destroyed him." The low budget sci fi movie has an excellent Bernard Herrmann style orchestral score, some good FX (including miniatures of the city), gore (heads blown off), nudity, mutants, lots of guns and explosions and flair pants. The familiar taped voice of Dick Miller is used for a dead dj (Eric Caidin). With Barkett's daughter Laura Ann as a gang rape victim and Jim Danforth as the third astronaut. TV Mikels was co-director. Barkett was Caidin's original Hollywood Book And Poster partner. Margulies is Johnny Legend's sister and was Andy Kaufman's girlfriend. Courtney Love plays her in Milos Forman's MAN ON THE MOON!

ALEX JOSEPH AND HIS WIVES (Shocking, 77) P/D/S/ edit/music Ted V. Mikels, S/star Alex Joseph, S William Edward Thrush
 In Utah, Joseph, a former cop who dresses like an Indian, has long braids, wears an Israel jacket, flies his own helicopter, and has private bodyguards, is about to marry his 16th (!) wife. Joseph (who plays himself with emotionless perfection) hired the director for this vanity project because Mikels also had many wives at the time. Joseph's wives (playing themselves) are all young, pretty and happy to work in his restaurant and home. Nora (Undien Hampton), an angry British feminist reporter (with butch and lesbian tendencies), arrives to expose Joseph but changes her mind after he rescues her from a rape attempt. A thick FDA agent (Tommy Simmons) tries to investigate his profitable ginseng business while Joseph hosts a grass roots meeting of Constitutionals from all over the country.

They love guns and America but HATE the federal government. Joseph gets along fine with rebellious heavily armed Indians but calls a black FBI agent (Bean Billingsly) a nigger and says he voted for George Wallace. You don't have to be angry that the Homestead Act of 1862 was repealed in 1976 to be amazed by this rare and controversial right wing BILLY JACK variation. With Billy White Bird (Indian chauffeur), Noble "Kid" Chissell (sheriff) plus Stuart Lancaster (PV # 17) and Patrick Wright (who both had been in Russ Meyer movies). The cinematographer was Nicholas Von Sternberg (GAS PUMP GIRLS, JUNGLE WARRIORS...) and the (pretty good) folk singing in the style of Gordon Lightfoot. This was released on video in Australia. Joseph and exec producer Thrush have since passed on. What became of all those wives?!

ALICE GOODBODY (Media, 75) P/D/S/edit Tom Scheuer

An airhead ("Oh wow!") Hollywood waitress (Sharon Kelly) is promised an extra role in a musical version of JULIUS CAESAR by an assistant production manager (Daniel Kauffman). She's instructed to sleep her way to the top and a series of on set accidents leave her with a black eye, a neck brace, an arm sling... C.D. LaFleur (aka Buck Flower) is the voyeur assistant director and the rich producer belches and farts all the time. The sex is mostly offscreen but Kelly has nude scenes. Her last line in this sad excuse for a sex comedy is "Who do I have to fuck to get out of this movie?" The marquee for ENTER THE DRAGON means it was probably shot in 73. The red haired Kelly was sexier and more fun in DIRTY MIND OF YOUNG SALLY (also with Flower). She returned in the early 80s (as Colleen Brennan) in many hard X movies.

THE ALIEN DEAD (Star Classics, 78) P/D/S/act Fred Olen Ray, S Martin Alan Nichols, P Chuck Sumner

(IT CAME FROM THE SKY) In his first color feature, Ray copied the then recent SHOCK WAVES (rotting zombies emerge from underwater) and NIGHT OF THE LIVING DEAD (cannibal zombies). A reporter (Ray Roberts), a possum cooking backwoods blonde (Linda Lewis) and a game warden look into a series of swamp mutilation murders. An old lady is run through with a pitchfork and an anonymous blonde takes a standout topless swim. A briefly seen alien and an offscreen meteor "explain" the living dead. The music is original country songs and "scary" synth sounds. With a comic relief slob voyeur deputy, pot smoking in a flashback and some fairly tame gut munching. Buster Crabbe, in his last role, is fun as the sheriff. Ray (who appears as a gator hunter) went to Hollywood, where he continues to grind out countless slicker, but not better features. He says this one (made around Orlando, FL) cost \$12,000.

ALL AMERICAN GIRL (SW, 72) D/S Mark Haggard, P Roland Miller

This (soft core) sex movie was declared obscene in Boston and a theatre was fined for showing it. Now you can own your own copy and find out why. Debbie (Peggy Church), a high school junior, narrates her many (safe) sex adventures. She jerks off her boyfriend (before he leaves for the Peace Corps!) then seduces a whole family. She carefully explains her body parts to the frizzy haired 14 year old she's babysitting, strips, then uses her breasts to get him off in the bathroom. She rubs down the boy's hungover mother (Tracy Rogers) leading to a lesbian scene. The boy's writer father spansks her then she plays slave to his master and is blindfolded and bound in bed. Celebrity Sleuth magazine revealed that Church (also in THE BIG SNATCH) was a (then 18) men's magazine model (from W. Virginia). Robert C. Chin (who directed early "Johnny Wadd" porn movies) was executive producer and this was shot by Manuel S. Conde.

ALL THE COLORS OF DARKNESS (Trash Palace, 72) D Sergio Martino, S Ernesto Gastaldi, Sauro Scavolini, P Mino Loy, Luciano Martino
(TUTTI I COLORI DEL BUIO, DAY OF THE MANIAC) In London, Jane (Edwige Fenech) has disturbing nightmares, visions and flashbacks (featuring a pregnant woman, nudity and a man in drag). Her boyfriend Richard (George Hilton) gives her pills, her sister Barbara (Susan Scott) takes her to a shrink, and her new blonde friend Mary (Maria Cumani Quasimodo!) takes her to a mansion where she becomes the centerpiece of a black mass ceremony (basically a gang bang). Members drink dog's blood then chant "Oh power of evil - she offers herself!" Some of the repeat editing in this ROSEMARY'S BABY influenced Italian/Spanish production is effective and the soundtrack includes a cool mixture of female voices, screams and sitar. With Julian Ugarte (Satan look cult leader), Ivan Rassimov, Jorge Riguad, and Allan Collins. This is an uncut letterboxed Euro version with the English dialog added from a cut U.S. version, so several (unimportant) scenes are still in Italian. It was first released here by Sam Sherman's Independent International as THEY'RE COMING TO GET YOU.

(THE AMAZING) MR. NO LEGS (Shocking, 75) D Ricou Browning, S Jack Cowden, P George Roberts
Chuck (Richard Jaeckel), a Florida cop (with an orange car) and his partner (whose sister has been murdered) investigate a heroin dealing gang led by the wealthy D'Angelo (Lloyd Bochner). Lou (Ron Slinker) is the one responsible for the high body count though. He's a mean, bitter, power hungry killer in a wheelchair equipped with built in double barrel shotguns. Despite having lost his legs, Lou does pushups and uses his body as a kung fu weapon (in slow motion). MR. NO LEGS ends with car crashes and shootouts, but first we're also entertained by a vicious cat fight in a bar, a drag queen, a black dwarf and the soft pop group Mercy (also in FIREBALL JUNGLE !). With John Agar as the (corrupt) police captain, Rance (Ron and Clint's dad) Howard as Lou's sidekick and Luke (FLIPPER) Halpin. Slinker (who really did lose his legs) deserved some kind of acting award. Browning was a stuntman known for playing THE CREATURE FROM THE BLACK LAGOON, who also directed 2nd unit underwater scenes in THUNDERBALL and others. In his PV interview, Agar said he was never paid for his role in this obscure but memorable feature.

AMERICATHON (Karl Lorimar, 79) D/S Neal Israel, S Michael Mislove, Monica Johnson, P Joe Roth
In the future (late 80s) when America is totally broke, a media expert (Peter Riegert) hires a manic, singing, pill popping TV drag star (Harvey Korman) to host a money raising telethon. Fred Willard sabotages it by supplying drugs and too many ventriloquists. The "mellow" young president (John Ritter) in the western White House lusts after a Vietnamese rock star (Zane Buzby from UP IN SMOKE). Chief Dan George, as the billionaire who threatens to foreclose on the country, makes a Cleveland joke and Jay Leno wrestles his own mother. Every gag goes on way too long in the PG rated satire, based on a play by Firesign Theatre's Procter and Bergman. Also with Nancy Morgan (from FRATERNITY ROW) as the president's "old lady," Alan Arbus as leader of the United Hebrab Rep., Howard Hesseman, (also in Israel's TUNNELVISION - PV #23), George Carlin, Peter Marshall, Lou Ferrigno, The Del Rubio Triplets, Meatloaf and Elvis Costello. The direct to cut out bin soundtrack was on Lorimar. Ritter has been in other more or less subversive movies (STAY TUNED, SWING BLADE, NOWHERE...). John Carradine's role (as a skid row Uncle Sam) was cut pre-release.

ANGEL ON FIRE (Alpha, 74) P/D/S/cine./edit Roberta Findlay
After a young guy (with a Bronx accent) kicks out his pregnant girlfriend, he's killed in a traffic accident, goes to heaven (represented by flowing white sheets)

and is sent back to earth as a woman (star Darby Lloyd Rains). It's not much more than 8 (hard core) sex scenes strung together, but unlike most of Findlay's darker and kinkier movies, ANGEL is a (more or less) female appeal tale. Steve has sex with Angel #9 (Jennifer Jordan), then as Stephanie, with Mark Stevens, with a woman (Judy Craven), and goes wild by herself in a shower (while a Davie Allen fuzz guitar instrumental plays!). She becomes a model and falls for her asshole photographer (Jamie Gillis) who treats her as bad as Steven had treated his girlfriend. Poor Stephanie is even left out of an orgy. Meanwhile #9 does it with #10 (Eric Edwards) in heaven. Billy Preston ("Nothing From Nothing") is also heard on the soundtrack. Rains was known for THE PRIVATE AFTERNOONS OF PAMELA MANN (74) and NAKED CAME THE STRANGER (75).

A*P*E* (New World, 76) P/D/S Paul Leder, S Reuben Leder, P K. M. Yeung
The Bicentennial year of KING KONG, QUEEN KONG (PV #32) and THE MIGHTY PEKING MAN (PV #33), Jack H. Harris (THE BLOB) released this very cheap looking cash-in, filmed around Seoul with minimal bad FX (some in 3D). Reporter Tom (Rod Arrants from DAYS OF OUR LIVES) loves blonde movie star Marilyn (Joanna De Verona). She's in Korea to star in a movie, but screams and cries a lot when a man in a suit gorilla grabs her. Meanwhile an American colonel (Alec Nicol from THE SCREAMING SKULL) yells on a phone in an office. After the city has been evacuated, Marilyn stays, helping with a marionette show for the children of the Kim's (Lee Nah Hoon and Woo Yon Jong). The ape "fights" a rubber shark, smashes models and spews blood when shot. The ending is hilarious, as the rifles of South Korean soldiers and fake boulders on obvious wires are thrust at the camera. Also with brief scenes of a rape attempt and a hooker. Leder (who has a bit as director Dino) must have lied his ass off to convince the U.S. Army to let him use their military hardware, have the Seoul Symphony record a score and have locals running down streets. Even though some theaters gave away "free bananas to the first 100 patrons" many still demanded their money back. The late Leder (father of DEEP IMPACT director Mimi) made his many other features in L.A. This was recently shown (with swearing censored) on AMC.

ARABIAN ADVENTURE (Sinister, 79) D Kevin Connor, S Brian Hayles, P John Dark
In this G rated British remake of Korda's 1940 classic THE THIEF OF BAGHDAD, Prince Hasan (Oliver Tobias), with help from a cute beggar boy (Puneet Sira) with a monkey and a bug eyed genie (Milton Reid) has to recover a magical rose. The heroes ride a flying carpet to an island where Princess Zuleira (Emma Samms, later on DYNASTY) is being held by the evil Caliph (Christopher Lee doing fine with the Conrad Veidt role), whose soul is imprisoned in a mirror. Mickey Rooney provides comic relief while creating giant fire breathing metal monsters. With Milo O'Shea (from BARBARELLA) as a spy and small guest parts by Peter Cushing as the imprisoned deposed ruler and Capucine as a princess. ARABIAN was released by a small indy company during the Iranian hostage crisis. More people saw the rival THIEF OF BAGDAD (78), with Terence Stamp on NBC. Connor had directed THE LAND THAT TIME FORGOT (75) and several other fantasies. The tape includes a great trailer for DECOY FOR TERROR.

ARNOLD (Shocking, 73) D George Fenady, S Jameson Brewer, John Fenton Murray, P Andrew J. Fenady

In this black comedy Karen (Stella Stevens) marries the corpse of Arnold (in a chapel on a nice foggy graveyard set), in order to inherit his fortune. She conspires with Arnold's brother Robbie (Roddy McDowall), then his lawyer (Farley Granger), both her lovers. Characters are killed off and she wonders if Arnold, who still communicates with audio tapes, is really alive. The always amusing Elsa Lancaster is Arnold's cheerful old sister. Other characters are a dumb constable (Bernard Fox), his lecherous father (John McGiver), the caretaker (Ben Wright), the solicitor (Patric Knowles), the preacher (Victor Buono), a menacing mute Indian servant with a hook hand (Jamie Farr in dark face makeup), and the angry widow (Shani Wallis). ARNOLD, a Cinerama release from BCP (Bing Crosby

Productions!) has a slo mo nightmare, an irritating love theme, a discreet shower sex scene and death by decapitation, cold cream and shrinking suit. It was the 3rd Cinerama BCP movie (after WILLARD and Fenady's TERROR IN THE WAX MUSEUM) for Lanchester. Knowles and Wright were also in TERROR...

AROUND THE WORLD WITH FANNY HILL (SW, 74) D Mac Ahlberg, P Tore S. Joberg (THE BAWDY ADVENTURES OF FANNY HILL) Blonde Fanny (Shirley Corrigan) leaves Stockholm and her TV commercial director boyfriend behind and goes to L.A. with her friend (Gaby Fuchs). She lands the lead in a Fanny Hill sex movie then goes to Hong Kong (where she wears a back wig), Venice and Munich (for a party). This slick international slapstick sex comedy doesn't have much of a plot but the two leads are gorgeous and Corrigan is pretty funny. She has tame sex scenes and several nude scenes, including a walk down a spiral staircase. A fantasy sequence features lots of fast motion nudes. Alberg was cinematographer for many Charles Band productions. This was shot by Mikael Alomon (THELMA AND LOUISE).

ASYLUM OF SATAN (SW, 71) D/S William B. Girdler, P/S J. Patrick Kelly III Concert pianist Lucinda (Carla Borelli) wakes in The Pleasantville Asylum run by Dr. Specter (Charles Kissinger) who won't let her leave. He's actually an ageless Satanist with a large goatee who plays a pipe organ and sometimes magically disguises himself (very badly) as his own female assistant Martina or the mansion caretaker. The first shot of an obvious man with a dubbed in fake Euro female voice will help prepare you for the fun to come. The patients that Lucinda meets are a young blind woman (Sherry Steiner), who is bitten to death by snakes in a pool, a crippled older woman (Mimi Honce), offed by poison gas AND fake spiders, and a deaf mute guy who is burned to death by white hooded Satanists. Meanwhile, Lucinda's worried and angry fiancé Chris (Nick Jolley) tries to convince a local police detective (Louis Brandy) to do something. With his horrifying 70s hair and mismatched loud suits and a yellow Porsche convertible, Chris is scarier than Dr. Specter. The not bad demon that appears at the end is a woman (Pamela Goyz) in a suit monster. With nightmares, a romantic flashback, a mutant with an eye missing, and a bloody decapitated head. Funky guitar and horn music is by The Blue Express and the Lovin' Spoonful like theme song is by Jolley. Like all of the late director's early movies, it was filmed in Louisville, Kentucky. The late Girdler, a local FRIGHT NIGHT movie host at the time, was a Girdler regular. Borelli, a long haired beauty, went on to many TV roles and was in Altman's O. C. AND STIGGS (83). The tape includes trailers for movies by Girdler, Andy Milligan, and others, followed by shots of countless rare horror press books covers, lobby cards and drive in ads. "Hail Satan!"

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SEVENTIES (1971-1980) B-BL
All reviews by Michael J. Weldon

BARRACUDA (VidAmerica, 78) P/D/S/act Harry Kerwin, P/S/star Wayne David Crawford

(THE LUCIFER PROJECT) Mike (Crawford, aka Scott Lawrence, looking like Mac Davis), a crusader biologist, is arrested in Palm Grove, Florida for trespassing, but then joins with the friendly sheriff (H. G. Lewis regular William Kerwin) to investigate what local industrial pollution has to do with deadly barracuda attacks. Dr. Snow (Jason Evers from THE BRAIN THAT WOULDN'T DIE !) turns out to be the one experimenting on fish and Papa Jack (Bert Freed) owns the chemical plant. What at first seems like another JAWS copy (it has underwater attack scenes directed by Crawford), gets nuttier as we find out it's all part of a plot by the government to "make people welcome war." Hitmen agents kill reporters, innocent bystanders - and the heroes. Political statements or just more mindless exploitation cliches?! Another surprise is that the menacing score is by Klaus Schulze of Tangerine Dream. Also with Roberta Leighton as the sheriff's lovesick blonde daughter and Cliff Emmich as the comic overweight deputy. Rated PG.

BEACH BLANKET BANGO (Alpha Blue, 75) D Morris Deal, S Pete Turer, P Damon Christian

This starts out surprisingly good with an opening credit sequence that spoofs the AIP beach movies. Scenes are copied from BEACH BALL (a band owes money for it's instruments) and GIRLS ON THE BEACH (they play in Beatle wigs). Veronica (Rene Bond in an obvious black wig) even lip synchs to two songs. Undeveloped subplots (maybe the print is cut) involve Schlitz beers spiked with LSD and a haunted house. Surfing footage and some Dick Dale type music is thrown in along with a comedy video type scene. The weirdest part is when characters are sent to Nam (real war footage is shown). Otherwise, it's just another stupid forgettable hard X feature. Veronica has sex several times with both musician Tommy (Tony Mazzio) and the rich Lance (Ric Lutz). Cindy Taylor and Nicole Ridell also have sex scenes and Titus Moody appears as a cop. Most of the cast were also in HIGH SCHOOL FANTASIES (74).

BEAUTY BECOMES THE BEAST (Nomad, 79) D/S, Cine... Vivienne Dick

Dick was my East Village upstairs neighbor when her films were being shown around and getting attention in The Village Voice and The Soho News. She sometimes used her tiny "studio" apartment as a location. We used the same rooftop and fire escape, had the same view and neighbors and liked a lot of the same music (I heard her records a lot through my ceiling/her floor). I was too busy seeing "real" movies in revival theaters and on 42nd St. though, so never paid much attention to the "underground" movie scene at the time. I'm impressed by some of her nice atmospheric camera work and amazed to see how young various "underground" scene people look to me now. These films bring back some good memories for me but it's also heartbreaking to see the pre AIDS, pre crack, and pre high rent East Village with the World Trade Center often looming in the background. One night I got to be a DJ at Club 57 (on St. Mark's Place). I was happy that people were dancing to the old 45s that I brought. Vivienne came up and asked if she could put on a record that she had with her. I said "Sure." It was "The Eve of Destruction." I think she's a mom now back in her native Ireland. This is the longest and most ambitious of the three films (the quality of the prints is excellent) now available from sexandgutsmagazine.com. I think it's "about" giving up a baby or having an abortion, but I could be wrong. The key line is "You're already dead!" Teenage Lydia Lunch (Koch) wanders on a beach in the winter where she buries a doll in the sand. The intense "You Can Never Go Home Anymore" by The Shangri-Las is heard ("Mama!"). She plays around with dolls and a cat in an apartment and a homeless young long haired guy tries to rob her.

An effective dream sequence features the late Klaus Nomi looking demonic and Beate Nilsen. Meanwhile, a very butch Adele Bertei (from Cleveland) in black leather dances with a frilly female and has a mock fight with a little girl who is dressed just like her. Locations include Washington Square Park, the Astor Place subway station, and W. 14th St. discount shops. Vintage local news footage seen on a TV reports the Son Of Sam killings and the "I Don't Like Mondays" high school shooting, and reporter John Tesh (!) talks about Patty Hearst. Some other music (all great) is by The Marvelettes, the Temptations, and the Ventures. The theme is by Teenage Jesus And The Jerks, the "No New York" band that featured James Chance, Lunch and the late Bradley Fields (who I had gone to high school with). Scott and Beth B who made THE BLACK BOX (79), also with Lunch, were assistants. French singer Lizzy Mercier (Descloux) is in the cast too but I didn't recognize her.

THE BIG BUS (Par, 76) D James Frawley, P/S Fred Freeman

The cross country maiden voyage of The Cyclops, a giant nuke powered bus, is not as funny as AIRPLANE!, but this Bicentennial disaster comedy used similar humor years earlier. The captain (Joseph Bologna) has the reputation of being a cannibal because of a famous crash. Early scenes of him in an all bus driver bar and at a cemetery where men all talk to their father's graves were the funniest to me. Kitty (Stockard Channing), his ex, created the super bus and his co-driver (John Beck) can't stay awake when driving. Ned Beatty and Howard Hesseman are technicians at the command station, where a doctor (Larry Hagman) tends to Kitty's dying father (Harold Gould). A rival (Jose Ferrer) in an iron lung sends his brother (Stuart Margolin) on sabotage missions. The passengers include Richard B. Shull who ends up with a British fashion designer (Lynn Redgrave), Sally Kellerman and Richard Mulligan, Rene Auberjonois as a nonbeliever priest, Ruth Gordon, and Bob Dishy. I haven't heard so many nuke gags since watching THE SIMPSONS last week. Also with Vic Tayback and Vito Scotti.

THE BLACK BUNCH (SW, 73) D Henning Schellerup, S Chester Carlf, P Daniel Cady
Four uninhibited black native beauties (who survived a village massacre by mercenaries) lead an expedition into the jungle. They speak American English (thanks to "missionaries") and wear only wraparound skirts (plus false eyelashes and lipstick). They dance naked by campfires and seduce safari members, including the two modern American black guys (who had beaten up racists in a bar) and even the big German Otto (who soon changes his racist ways). One of the lucky brothers plays a haunting harmonica solo while his new love dances. The token blonde (in pigtails) has a long bathing scene and sex in a tent while everybody else does it on the grass. This softcore sexploit/ blaxploitation feature delivers with lots of nudity and women-on-top sex. Framing scenes in an office star Michael Pataki (later on THE AMAZING SPIDERMAN show). Busy producer Cady also backed BLACK ALLEY CATS (72) and BLACK STARLET (74). His SWEET JESUS PREACHER MAN (73) and BLACK SAMPSON (73) were released by MGM and Warners!

THE BLACK CONNECTION (SW, 74) P/D Michael S. Finn

(RUN, NIGGER, RUN) Checkmates LTD., from Ft. Wayne, IN, recorded the Phil Spector produced "Black Pearl" in 69. The black pride lyrics of the #13 hit would have been out of place in this rambling, confusing Boxoffice Int. exploitation release starring the group's lead singer Bobby Stevens. He's Miles, a likable Vegas pimp, with a black girlfriend (Martha Washington) and a white lesbian chauffeur. He's in debt to local mobsters who transport heroin inside of race horses. A lot of time is spent with the Italians hanging out and talking in a restaurant. The short and greasy Don Juliano sticks an ice pick in the hand of a Cuban dealer. A blonde L.A. teacher who poses as a hooker and a gay S.F. hitman are after Miles too. Other band members act and provided funky soundtrack songs (issued by Rustic Records). The blonde and a great looking black woman (playing a hooker) have

nude scenes. It was shot in Vegas and at an Albuquerque, New Mexico mountain resort. The Johnny Legend release also includes the trailer.

BLACK EMANUELLE (Witching Hour, 75) D/S Adalberto Albertini, S Ambrogio Molteni

(EMANUELLE NERA) Magazine photographer May Jordan aka Emanuelle (Laura Gemser aka Moira Chen), goes to the Nairobi estate of Anne (Karin Schubert with short blonde hair), who is obsessed with black men, and her artist husband Gianni (Gabriele Tinti). Emanuelle and Anne pose naked together and go on a slo-mo run in the desert. Emanuelle has flashbacks, dreams and flash forwards while masturbating, then sleepwalks naked, becomes a voyeur and imagines herself with Gianni. She also has a naked poolside grope with his blonde mistress Gloria (Isabelle Marchai). She goes over the top on a safari, dancing and stripping for a tribe of black Africans (a body double was used when she has sex with the leader) and in the end, seems to be punished by being raped (offscreen) by a whole (white) soccer team on a train. The perverse Italian hit (filmed in Kenya) led to a long running series, not to be confused with the original, much tamer Emmanuel series, and made Gemser the first international Asian sex star. The late Tinti (her husband) had been in many movies including JOURNEY BENEATH THE DESERT (61) and THE LEGEND OF LYLAH CLAIRE (68). The letterboxed "uncut" print is too dark.

BLACK GAUNTLET (JTC, 74) D Chris Munger, S Howard Ostroff, P Daniel Cady
(BLACK STARLET) Rich but bitter and sad Clara (Juanita Brown from CAGED HEAT), has flashbacks showing how she was used and abused while sleeping her way to the top in Hollywood. She hitches there, is hired at a dry cleaners run by Al "Grandpa Munster" Lewis, and moves in with a former actress (Diane Holden) whose walls are covered with posters for movies like BLACK ALLEY CATS and ERIKA'S LAST SUMMER. A party (staged just like a LAUGH -IN show) for a nudie movie has topless waitresses, and pot, hash and coke use. One producer she has to strip for looks like Leonard Maltin! Ben (Rockne Tarkington from BLACK SAMPSON with a big Afro) is the only one that seems to care about her. With Eric Mason (lech white agent), Damu King (boyfriend back home), and Nicholas Worth as a racist cop. Henning Schellerup was the cinematographer. The soundtrack includes Joe Hinton songs and sitar music. The senselessly retitled EP tape quality is terrible.

BLACK GODFATHER (Magnum, 74) P/D/S John Evans

J. J. (Rod Perry), a down and out amateur hold up man, is taken in by gangster Nate (singer Jimmy Witherspoon). All of a sudden J. J. has an angry defiant attitude, an office above a nightclub, and is in love with the boss's naive daughter (Diane Sommerfield who has a nude scene). Shootouts occur as corrupt cops, rival Italian gangsters (selling "Skag and the big H") and black militants (who hang in a coffin storeroom) battle for influence in the hood and she's kidnapped. One of the militants, led by Diablo (Damu King), uses a spear to kill a pusher. The women use poison darts and kung fu. With nudie movie star John Alderman as the stuttering pusher Coachroach and Don Charstain as the gangster Tony. This was released by Cinemation. Perry, who looks kinda like Lou Rawls, was in BLACK GESTAPO (PV #13) the next year. Evans also made BLACK JACK (78) with many of the same actors.

BLACK MAMBA (Incredibly Strange, 74) DGeorge Rolie, S Carl Kuntze, P Alex O. David

(WITCHCRAFT) Marlene Clark (the black American beauty also in NIGHT OF THE COBRA WOMAN) is a witch who uses voodoo to curse the widow Elana (Pilar Pilapil). Elana and her cute little boy are staying with her sister (Rosemarie Gil) and her wealthy husband. A cat that becomes a death figure with a scythe, a snake that becomes an evil nurse and a crippled, scarred hunchbacked grave robber help the witch. Ashley plays the selfless nice guy doctor who makes house

calls and eventually confronts the witch. An old priest brutally whips Elana as part of an exorcism ritual. In my favorite scene, the witch travels to a huge cave where she and many females, all in short red dresses, dance by a fire in front of the devil himself (!). Eddie Garcia is a police officer. With flashbacks and nightmares. Ashley said it was shot at the same time as SAVAGE SISTERS, but was never released in America. He also said that a real corpse was used in an autopsy scene, which may have been true for close-ups, but before the cutting starts, the man can be seen moving.

BLACK ORGASM (VSOM, 80) D/S Joe D'Amato / Aristide Massaccesi, P Giuseppe Mangogna

(ORGASMO NERO, VODOO BABY) Blonde Helen (Susan Scott, aka Nieves Navarro from EMANUELLE IN EGYPT and HONEY) is bored living on a tropical island while her husband Paul (Richard Harrison), is off "studying natives." Helen takes a shower, makes love on a beach with the black Haini (Lucia Ramirez) and thinks "these primitives learn surprisingly fast." Haini also does a writhing nude voodoo dance, masturbates, and is seen in frequent hard core sex flashbacks (from D'Amato's PORNO HOLOCAUST?). This mindless beach sex movie is in Italian with English subtitles. Richardson's career goes back to KRONOS in the 50s (!)

BLACK TERRORIST (After Hours, 76) P/D Neil Herthering, S/act Howard Connell (TERRORIST) A group of black revolutionaries arrive by boat on a mission "to free our country." Instead they mindlessly kill a nice white homesteader couple and rape and/or kill their (black) servants, all in front of cute little Pete. Tall blonde daughter Anna (Vera Johns) arrives with her handsome American boyfriend Brian (Allan Granville). His naive voice of reason and tolerance is drowned out by the wiser heavily armed patriot Joe (screenwriter Connell), who asks "Did you share with the Indians in America?!" The three of them rescue brave wise little Pete from the evil dumb head terrorist (Sydney Choma?) in the desert. The violence is slo/mo and many squibs are exploded. The soundtrack mixes funky sounds with electric flute. The intro to this South African production claims it was "based on real incidents." Could be, but it's propaganda used to justify Apartheid. Movies with similar themes were common in South Africa ever since American I. W. Schlesinger, inspired by BIRTH OF A NATION, produced WINNING OF A CONTINENT (DE VOORTREKKERS) (16) there. An American company that specialized in soft core Euro sex movies retitled this for video. I wonder how many Americans (black and white) felt cheated (or worse) after renting (or buying) it, expecting a "stick it to the man" movie?

BLANK GENERATION - THE BIRTH OF PUNK (MVD, 76) P/D Amos Poe, Ivan Kral

This has been around for years as a bootleg (I bought a copy to see footage of Television), and has disappointed everyone who has seen it. It's silent b/w footage of bands (some at CBGBs) with records (or early demos) badly dubbed in and with many audio and visual fuckups. The early footage of Blondie (the guys still have long bad hair cuts) posing on roof tops is good and The Marbles are seen in a goofy 60s style video. The other big names are The Ramones, Patti Smith, and Talking Heads but it's almost more interesting to see some of the acts that never recorded LPs or made it out of Manhattan. Only people who were there know about Harry Toledano and The Miamis and not that many more remember The Heartbreakers (with Richard Hell), The Tuff Darts (with Robert Gordon), Jayne County or The Shirts. The New York Dolls seen here are basically solo David Johansen and a band. Various people are also seen hanging around, goofing around, and at the '75 CBGBs New Year's Eve party (attended by John Cale). This is NOT Uli Lommel's BLANK GENERATION (PV #32) which stars Hell.

BLANK GENERATION (JFHI!, 78) D/S/act Ulli Lommel, S Richard Hell, Bob Madeno, Peter Miller, P Roger Deutsch

Richard Hell (Meyers) basically plays himself in this interesting Godard style drama. The confused "punk" singer can't handle falling for the gorgeous and unpredictable French TV reporter Nada (Carole Bouquet). At one point he

complains, "You pushed me out of my own car!" His manager tells him to choose between her and having a platinum record (!). Her other boyfriend (Lommel) is in town to interview Andy Warhol, who sends violinist Walter Stedding in his place. When Warhol finally shows up he sits perfectly still, looking like a hologram before opening up to Nada (a very cool scene). The Voidoids (Robert Quine, Mark Bell, and Ivan Julian) sound great but are never seen in closeups. They play at CBGBs ("Love Comes In Spurts," "Liars Beware"...), Hell sings alone in a studio ("New Pleasure"), and tracks, all from Hell's 77 Sire LP are also heard on jukeboxes. The classic theme song was first released in 76 (on Stiff). By the time this was copyrighted (79), Mark was a Ramone and the influential Voidoids were without a label. Also with Suzanna (BOOGIE MAN) Love and an audience member who looks like Nancy Spungen?! My fave line is "Giving each family a video camera is like giving (them) a gun." I saw a Danish subtitled version, but Anchor Bay is releasing it. Not to be confused with Amos Poe's earlier CBGB concert film BLANK GENERATION. Lommel made COCAINE COWBOYS (also with Warhol) around the same time.

BLITZKRIEG BOP (Ivy, 78)

This one hour live performance doc. (filmed at CBGBs in 77), was formerly only available on Japanese laser disc. Headliners the Ramones do five classics from their 2nd and 3rd Lps and Blondie does "X Offender," "In The Flesh," and "Rifle Range," all from their first (low selling Private Stock) LP. 70s footage of these two well documented bands is not that hard to find, but this might be the only tape around with The Dead Boys. The short lived Cleveland band is too often ignored in various "punk history" books. The late Stiv Bators shoots (fake) snot out of his nose during "All This And More" and "Nothing To Do," and they blast through "Sonic Reducer," probably their best song. Serious in-between song narration is about the business and violence of the punk scene. Various band members are interviewed, as well as Dead Boys producer Gena Ravan (from Goldie And The Gingerbreads and Ten Wheel Drive) and three very pompous NYC rock critics.

BLOODLUST - THE VAMPIRE OF NURENBERG (E.I., 76) D Marijan Vajda, S Nangoni Supasi, P Chris D, Nebe

(MOSQUITO DER SCHANDER) Disturbing childhood flashbacks reveal that an office clerk (Werner Pochtath) became deaf and dumb because of beatings by his drunken father (who also sexually abused his sister). The lonely young man, ridiculed by co-workers, rides a small motor scooter and collects dolls. He becomes a "vampire," sucking blood through a glass straw from female corpses in mortuaries. When his pretty, childlike dancer neighbor accidentally dies, he goes even further over the edge, exhumes her body and commits a double murder. There's a lesbian hooker sex scene, some hallucinations and gore scenes that would have shocked 70's viewers. Every time you see an (obviously) fake head or body, you know that it's going to be cut. One is decapitated and he takes home the eyes of another. As in many cases, the real events that this well made Swiss feature were based on were actually much worse. Ellen Umlauf and Birgit Zamula co-star. The E. I. print is excellent. Midnight Video had sent us a Japanese subtitled version (also letterboxed, English dubbed and uncut) earlier.

BLOOD MANIA (VSOM, 71) D Robert O'Neill, S Toby Sacher, Tony Crechales, P/act Chris Marconi

Hateful artist Victoria (Maria de Aragon) kills her own rich bedridden clinic owner father (Marconi) for his money. She also seduces Dr. Cooper (Peter Carpenter) who is being blackmailed for illegal abortions. Their arty sex scene begins with popping amyl nitrate and is backed by "electronic sounds by Wurlitzer." Other music features wah wah guitar leads. Her blonde sister Gail (Playboy's blonde Miss

April, 72 Vicki Peters) returns home with a tough older female (aka lesbian) companion (Jacqueline Dalya), and inherits the father's fortune. Victoria really loses it when Cooper and the sister fall in love (at a Renaissance fair). With Alex Rocco as the lawyer and Reagan Wilson. De Aragon was also in the director's very different WONDER WOMEN (PV #30). Gary Graver was the cinematographer and Gary Kent was production manager. The tape of the Crown Int. release has Portuguese subtitles.

BLOOD ORGY OF THE SHE DEVILS (WP, 74) P/D/S/edit Ted V. Mikels

Mara (Lila Zaborin in theatrical make-up), a priestess witch, tells fortunes with her crystal ball, holds seances, can regress people with hypnotism and causes voodoo doll deaths for money. After Loraine (Leslie McRae) and Mark (Tom Pace) visit Mara they consult an occult expert. During historical flashbacks a woman (Sherri Vernon) is tortured and burned (by Mikels), a priest (Victor Izay) orders a woman stoned to death and Mark is tied up and killed by Indians. These effective segments have victims screaming a lot - real loud. Other parts have cool psychedelic FX and electronic music is on the soundtrack. Seven female followers dance during covens (with music by a black conga player). The ending features some experts exorcising Mara's mansion by shooting green rays from their fingers. With William Bagdad as the servant Farouk and Annik Borel (also in TRUCK TURNER). It's rated PG. Mikels returned with TEN VIOLENT WOMEN (PV #24)

BLOOD RAGE (Tapes Of Terror, 79) D Joseph Bigwood, S Robert Jahn, P Joseph Zito, Robert Braueman

(NEVER PICK UP A STRANGER) Ritchie (Ian Scott, who narrates) is an ugly, creepy upstate voyeur teen who hitches to NYC, moves into a cheap Times Sq. room, takes a job at a Yoo Hoo (!) drink plant and continues killing women (who continue to come on to him for some reason). A lovesick cop whose hooker girlfriend was a victim searches for the killer. Lawrence Tierney (still with hair) is a police Lt. and Irwin Keyes shows up as a pimp. It's cheap and half assed but is still an interesting and disturbing 70s relic with some good qualities (mostly copied from others). Situations and even camera angles are from TAXI DRIVER (the score is fake Bernard Herrmann) and THE TENANT. You might even agree that HENRY and BASKET CASE both borrowed a bit from the obscure BLOOD RAGE. With drug addicts, a hippie commune, nude dancing, disco music, bell bottoms and a Travolta poster.

BLOOD SONG (JFTH, 79) D Alan J. Levi, P/S/act Lenny Montana, P/S Frank Avianca, S James Fargo

(DREAMSLAYER) Maryanne (Donna Wilkes, later star of the original ANGEL) is a high school girl in Stanford Bay, Oregon. She has to use a leg brace thanks to an accident caused by her hot headed father (Richard Jaeckel) and has disturbing visions of an escaped mental patient from Portland. Paul (Frankie Avalon) is the psycho who plays an irritating children's lullaby on his flute before killing. Flashbacks reveal his childhood trauma (a typical dad finds mom in bed with another man followed by a murder/suicide scenario). This is the only movie where you can see Avalon, (who had just been in GREASE) strangle a topless blonde, put an axe in a man's head and scream while he slashes a victim to death. It all ends (or does it?) with a violent confrontation in a saw mill. With Dane Clark

(sheriff) and Antoinette Bower (mother). Producer Montana was in THE GODFATHER. There's a synth score plus a rock song by Lainie Kazan.

THE BLOODSTAINED SHADOW (Redemption, 78) D/S Antonio Bido, S Marisa Andalo, Domenico Malon, P Teodoro Agrimi

(Italy) (SOLAMENTE NERO) In this fairly tame Argento style movie, Stefano (Lino Capolicchio), a young professor (who has spells) returns to his island home (near Venice) and murders occur. We see black gloved hands and POV stalking shots as various local characters (including a gay Count, a medium and a crippled woman) are stabbed, burned... Meanwhile Stefano falls for an interior decorator (Stefania Casini) and his priest brother (Craig Hill), who was hated by all the victims, receives threatening notes and hallucinates. The dubbed, letterboxed print (as usual for Redemption releases) is excellent.

BLUE BLOOD (Video Gems, 72) D Andrew Sinclair, S Andrew Singer, P Kent Walwin, John Trent

A German woman (Meg Wynn Owen) becomes a nanny at a huge English estate (actually in Wiltshire), now doubling as a tourist attraction, and is horrified by what goes on. The famous singer mother (Fiona Lewis, who has nude scenes) goes away and the servants (who all get high frequently) seem to run everything. Oliver Reed is at his best as the pot smoking butler who comments on everything using a very odd accent. With Derek Jacobi as the pathetic, LSD taking young Lord (with a Beatle hair cut) and Anna Gael (THERESE AND ISABELLE) as his live in mistress. In nightmare (or maybe hallucination) scenes the servants dance with Satan and one of the children is sacrificed. A lot of this doesn't make a lot of sense, but it's pretty interesting. The director's next was UNDER MILK WOOD starring Elizabeth Taylor and Richard Burton.

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SEVENTIES (1971-1980) BO-CO **All reviews by Michael J. Weldon**

BONNIE'S KIDS (Alpha Blue, 73) D/S Arthur Marks, P Charles Stroud

In this hate filled drive-in film noir, Ellie (Tiffany Bolling), a waitress, and her younger sister Myra (Robin Mattson) flee after killing their scary, mean drunken would be rapist stepfather (Leo Gordon). They move into the ranch of their rich model agency owner uncle (Scott Brady), but he's a gangster out to use them for deliveries. Ellie falls for a private eye (Steve Sander) and Myra helps drive their uncle's lonely wife (Lenore Stevens) to suicide ("I'm going to tell the whole world that you're a goddamn queer!"). As Myra becomes more deranged, the sisters take a case of money and end up on the run from hitmen Eddie (Alex Rocco) and Digger (Timothy Brown). It's set in El Paso. The dialog is mean and sarcastic, the score is interesting and the theme is by Sam Neely. Also with Casey Adams as a gun dealer, Christine Murray (from *THE DEAN'S WIFE*) and future TV stars Sharon Gless and Richard Geary. Mattson, later a soap opera regular, has topless scenes. This and Marks' *DETROIT 9000* (PV #29) and *CLASS OF 74* (PV #30) were all from the short lived General Films.

THE BOOGIE MAN (Anchor Bay, 80) P/D/S Uli Lommel

People die in various ways in and near the tobacco farm where Lacey (Susanna Love, the director's wife at the time) and her mute brother Jake (Nicholas Love) are living with relatives. Jake had killed their mother as a child (see disturbing flashbacks), nearly kills a woman who comes on to him, collects knives and has pet snakes and a tarantula, but it's his sister, possessed by the glowing fragment of a mirror, that is causing the deaths. She also is tied up in her underwear during a nightmare. It features John Carradine as a hypnotizing psychiatrist, death by pitchfork, and a double impalement and borrows from *THE EXORCIST* (priest), *CARRIE* (hand from grave...), *HALLOWEEN* (synth score...), and *THE AMITYVILLE HORROR* (the house). I saw this Jerry Gross release (filmed mostly in Maryland) when it opened on 42nd St. The new tape version is letterboxed.

BRUCE LEE, THE MAN, THE MYTH (Sinister, 75) D Ng See Yuen, P Pal Ming

This once very popular bio of Lee starts when he moves to Seattle. Major events are mentioned or shown in passing to make time for more fights. He (Bruce Li) battles a school run by an evil, cheating Japanese master, a Thai kick boxer, arrogant jogging Brits, a cheating Italian working for the mob and various Chinese guys. Some unlikely fights take place on movie sets. Lee is shown dying in his sleep after his girlfriend gives him a pill for headaches. After a look at the actual funeral, we see enactments of rumours that he was beaten to death or faked his death. The strangest part is when Lee trains with a bizarre electronic device. The fight sound FX are loud and laughable and the music is 70s funky. Ng also produced *ONCE UPON A TIME IN CHINA* and several Jackie Chan hits. Li (aka Ho Chung Tao), from Taiwan, also starred in *BRUCE LEE*, *SUPER DRAGON*, *FISTS OF BRUCE LEE*, *SPIRITS OF BRUCE LEE* and many others. The print has no credits.

BUMMER! (SW, 72) P/D William Allen Castleman, S Alvin L. Fast, P/act David F. Friedman

Janyce (Carol Speed from *ABBY*), Dolly from Ohio (Diane Lee Hart) and their rich blonde friend Barbara (Connie Strickland) become groupies for the mediocre L. A. based soft funk rock band The Group. Kipp Whitman (brother of Stuart) is top billed as Duke the lead singer ("We just want to be free to do our own thing!"), but the main character is the pathetic, obnoxious, overweight, drunken "sick jackoff" psycho rapist bass player Butts (Dennis Burkley - later a regular on *MARY HARTMAN* and *SANFORD AND SON*) who likes to be whipped, cries, pukes and eventually kills Barbara leading to a climactic series of deaths. The R rated *BUMMER!* has little nudity (except for an anonymous club dancer), a true love sequence (stills backed by a sappy ballad), bong smoking and a Raspberries

poster. Friedman and Bob Cresse play cops. Screenwriter Fast later wrote Greydon Clark movies. Gary Graver was cinematographer.

BUTTERFLIES (E.I., 74) D/S Joseph W. Sarno

Blonde, bored and overworked young farmgirl Denise (Maria Forsa), leaves her boyfriend (Eric Edwards) behind (after two sex scenes) and hitches to Munich. After modeling see through underwear in the woods for one sweaty driver, she moves in with superstud nightclub owner Frank (Harry Reems). Meanwhile Frank also has sex with the jealous British Maria, before throwing her out, then tall blonde dancer Winnie, then Natascha. His business partner (Nadia Henkova) takes Denise shopping for clothes, then seduces her. She finally yells "You must think I'm just a stupid country girl!," before heading back home. This near hard X German/American movie features at least 10 sex scenes, usually with many positions. Forsa and Henkova were also in Sarno's GIRL MEETS GIRL and VAMPIRE'S ECSTASY and Forsa was also in BEL AMI ('75) with porn star Reems, who was later "reborn."

BYE BYE MONKEY (Image Ent., 77) D Marco Ferreri, S Gerard Brach, Rafael Azona (CIAO MASCHIO) Good luck trying to figure out what this odd movie (which seems partially improvised) is about. Luigi Nocollo (Marcello Mastroianni) finds the dead King Kong holding a chimp near the World Trade Center. He cares for the chimp, which is later killed by rats and works in a loft in a bad neighborhood where seven eccentric stage actors live. One of them (Gerard Depardieu) has an affair with Abigail Clayton (from SEVEN INTO SNOWY, MANIAC...) who becomes pregnant. Both have nude scenes. James Coco is killed and his ancient Rome theme wax museum is burned. Geraldine Fitzgerald sings Irish songs. Also with Mimsy Farmer (with curly blonde hair) and Clarence Muse. The French/Italian production was shot (in English) just after the overhyped DeLaurentiis KONG, at a time when NYC's reputation was bankruptcy and murders. Various southern Manhattan locations are no longer recognizable. The late Ferreri made many unique controversial features that remain unknown in America. Brach wrote many screenplays for Polanski.

THE CAMPUS CORPSE (Vestron, 76) P/D Douglas Curtis, P/S Bruce Shelly, S David Ketchum

(THE HAZING, THE CURIOUS CASE OF THE...) Track scholarship winner Craig (Jeff East) is asked to join the Delts fraternity at college. During hazing rituals, he and Barney "the Brain" (Charles Martin Smith from AMERICAN GRAFFITI) have to find their way home in the snow wearing only jockstraps. When Barney falls and dies, creepy frat leader Rod (Brad Davis, but not the late actor from MIDNIGHT EXPRESS) makes it seem like an accident, but the police suspect Craig. What seems like a decent anti-hazing movie has one effective surprise scare followed by a half assed ending. It was filmed at North Arizona University. With David Hayward and Kelly Moran. Curly haired, wide eyed East was known for starring in TOM SAWYER (73) and HUCKLEBERRY FINN (74). Curtis later directed THE SLEEPING CAR (PV #6).

CAMPUS SWINGERS (SW, 72) D Ernest Hofbauer, S Gunter Heller, P Wolf C. Hartwig

(SCHULMAEDCHEN REPORT 4) A half dozen narrated "true" tales show examples of underage schoolgirl sex. Four girls (part of a hooker ring) run around naked in the woods after seducing a short comic Italian guy (Rinaldo Talamonti). A girl who fails to seduce her brother has a nightmare featuring the execution of his latest girlfriend. Most of the tales are light and comic (despite blackmail, prostitution and incest themes) but the one about a black girl being submitted to daily racism and an attempted gang rape is pretty depressing. Her (white) boyfriend saves her but we're told he soon left her to fend for herself. With Ingrid Steger (from THE SWINGING STEWARDESSES), Margrit Sigel

and Evelyn Traeger. Hemisphere released this to American drive-ins in 74. The popular (in Europe) softcore sex “documentary” series from Munich went all the way up to SCHOOLGIRL REPORT #13 (in 80).

CAN I DO IT TIL I NEED GLASSES (Media, 76) D I. Robert Levy, S Mike Price, P/S Mike Callie

This pathetic “sequel” to IF YOU DON'T STOP IT YOU'LL GO BLIND (also 76) runs a very long 73 mins. and plays like a series of local TV comedy skits. Gags deal with hillbillies, Jews, Indians, fake Orientals, gangsters, fairy tales, ugly women and a nudist colony, although there is precious little nudity shown. A running gag is a man jacking off to a Hustler issue on a bus. The human germs bit is copied (very badly) from Woody Allen's EVERYTHING YOU EVER WANTED... Most of the actors play multiple roles. They include Jeff Doucette (later a regular on NEWHART), big Vic Dunlap (in a record number of unfunny comedies), Patrick Wright, and a few seconds of Uschi (probably from IF YOU DON'T...). Robin Williams made his film debut in this mess (and was featured in re-issue ads) but is not in this version. Thank Charles Band for the (80s) video release. I pity the horny fools who paid to see this in theaters.

THE CENTERFOLD GIRLS (Media, 74) D John Peyser, S Robert Petee, P Charles Stroud

Andrew Prine is a psycho killer in a suit with two-tone shoes and a Beatle hair cut. During three “stories,” he calls victims (all had posed for Bachelor magazine) and says “I want to help you”). Some loud, irritating guys and their girlfriends invade a remote house where a nurse (Jaime Lyn Bauer) is staying. Janet Wood and Teda Bracci appear and Aldo Ray is a local rapist. Models Jennifer Ashley and Ruthy Ross (from Playboy) pose outdoors on an island. Ray Danton and Francine York are the battling couple in charge of the photo shoot. With Jeremy Slate as a cop and Mike Mazurki. The final part stars Tiffany Bolling as a blonde stewardess who finally offs Prine after being drugged by some sailors. With Connie Strickland and Dan Seymour. Most of the men in this sleazy drive in classic are almost as bad as the killer. Ashley and Bolling have the main nude scenes. Also with Annela De Lorenzo (from Penthouse). Arthur Marks (who wrote the story and was executive producer) also put Bolling in BONNIE'S KIDS (73). Peyser also made two obscure late 60s movies starring Pernell Roberts.

THE CHEERLEADERS (Shocking, 73) P/D/S Paul Glicker, S Tad Richards, P/cine. Richard Lerner

This soft X release from Jerry Gross' Cinemation looks similar to THE STEWARDESSES (69), with many clever shots of naked females. High school girls shower, strip, pose, dance naked, have sex (on a school bus, in a car wash, with a friend's father...) and throw a pot smoking slumber party orgy. A memorable highlight is two naked girls using a vibrating exercise belt, then a rowing machine together. Jeannie (star “Stephanie Fondue”), a cute virgin with a shag haircut, wants to be a cheerleader. Her close call initiation is to shower in the football team's shower room. Others are curly haired Debbie (Brandy Woods), red haired Susie (Sandy Evans, also in porn movies), blonde Patty (Kim Stanton), Claudia (Denise Dillaway), and Bonnie (Jovita Bush). Patrick Wright (from Boxoffice Int. movies) is a coach. With a black market stud student who talks in rhyme, a fat voyeur janitor, a bear suit, a biker, a dwarf, a “Let's Go” cheer, a visible boom mike, and a scene from I DRINK YOUR BLOOD!. Glicker also made the hard X HOT CIRCUITS.

CHERRY HILL HIGH (MCA, 76) P/D/edit Alex E. Goitein, S William Shears, Wylie White

High school teacher Miss Woodruff (Linda McInerney) takes five girls on a two week biking and camping trip and encourages a lose your virginity contest. All the students and Miss Woodruff have supposedly comic sex scenes. One is in a race

car, one is with a shark fighter in a pool, and one is in a coffin with a “ghost” in a “haunted” mansion. Another has her first sex with a female biker while the others watch. All of the unknown stars appear topless, but body doubles were used for several scenes and a swim in a lake was obviously shot in a backyard pool. Also with a man in a chicken suit and a UFO. I’ve never seen a review of this dumb R rated obscurity. Cannon had something to do with it though (figures).

CISCO PIKE (J4TH, 71) D/S Bill L. Norton, S Robert Towne, P Garald Ayers

Cisco (Kris Kristofferson), a long haired “former teen idol” musician, has decided to stop being a drug dealer in Venice. Corrupt narco squad Sgt. Holland (Gene Hackman), who had busted him, forces him (at gun point) to sell 100 keys of “rip your head off” grass in just two days. Cisco hides the solid bricks in his guitar case and his car and sells them for \$200 (!) apiece. The sweaty desperate, crazy seeming Holland eventually ruins his own plan for easy profits. Cisco sells some to the rich Myrna (Viva) and her lover/friend (Joy Bang). They swallow drugs when a cop stops them and go to The Troubadour club, but a scene with the three of them in bed has been cut. Cisco’s former musician buddy Jesse (Harry Dean Stanton), now a wasted junkie, shows up at the worst time. Sue (Karen Black), who meditates, sings and has a brief topless scene is Cisco’s disapproving live-in girlfriend. Antonio Fargas is a dealer who says “The nose knows.” The Columbia release also features Doug Sahm, who is seen briefly recording with his Sir Douglas Quintet, Allan Arbus (his manager), Severn Darden (Cisco’s lawyer), Roscoe Lee Browne, and Hugh Romney (aka Wavy Gravy). The soundtrack features then new Kristofferson songs and Sonny Terry playing harmonica. The theme song (“Loving Her Was Easier”) made it to #26 on the pop charts. Writer Towne was uncredited. Cinematographer Vilis Lapieniks (from Latvia) started his career with THE HIDEOUS SUN DEMON (59) and LITTLE SHOP OF HORRORS (60). Kristofferson, who had been in THE LAST MOVIE (71) was in PAT GARRETT AND BILLY THE KID (73) next, which made three interesting slow moving money losers in a row. Viva and Bang were both also in PLAY IT AGAIN SAM (72). Sahm was also in Norton’s MORE AMERICAN GRAFFITI (79). Norton still directs TV episodes, which is where he started.

CLASS OF ‘74 (Alpha Blue, 72) D Arthur Marx, Mack Bing, P Charles Shroud

Three liberated L.A. college students teach their “conservative” friend Gabriella (Barbara Caron) how to become “a modern woman.” All four relate tame sex flashbacks or even flashbacks inside of flashbacks inside of flashbacks (!). The actresses have lots of amusing dialog and most have nude scenes. “Screaming liberal” (Sondra Currie) says “Life stinks!” and talks Gabriella into a friendly threesome. The others are black beauty Marki Bey (SUGAR HILL), who dances wildly in a bikini and Pat Woodell from THE BIG DOLL HOUSE (in a blonde wig). Also with Gary (HOW TO MAKE A MONSTER) Clarke, Luanne Roberts (as a filmmaker), GABRIELLA producer/writer Jack Mattis (relating his first gay experience), Johnny Legend (read about his experience in Something Weird’s Blue Book catalog #1) selling the Free Press by a Tower Records store, a funk band at Gazzarri’s on Sunset Strip, topless dancers, lots of mini skirt and hot pants close-ups and devil scenes from a silent OUR GANG comedy. The print is worn. General Films also released Marx’s DETROIT 9000 (PV #29) and JESSIE’S GIRLS, also with drive-in star Currie (the older sister of twins Cherie and Marie). Note: Legend says 50% of this was footage from GABRIELLA (PV #19).

THE CLOWN MURDERS (TWE, 75) D/S Martyn Burke, P Christopher Dalton

Some former college buddies dress up like clowns during a party and kidnap Allison (Susan Keller), the wife of a rich polo playing land developer (Lawrence Dane, also in SCANNERS). Their leader (Stephen Young, who has flashbacks) had lost his farm property and her. Ollie (a pre SCTV John Candy) is a good natured conspirator who is teased constantly about his weight and eventually is tied up, cries (a lot), freaks out and screams (a lot). It’s quite a performance, but I preferred his Johnny LaRue (or Curley). This is no horror movie (as the video box

claims), but it does have some killings using bloody squib FX. Also with Gary Reineke and John Bayliss. CLOWN has been confused with the comedies (IT SEEMED LIKE) A GOOD IDEA (75) and FIND THE LADY (76), both also with Dane and Candy.

COME TOGETHER (SW, 71) P/D/S Saul Swimmer, P/S/star Tony Anthony
 Tony (Anthony), an Italian movie stuntman, wears ridiculous “hip” clothes, a floppy hat, has Shemp hair and resembles Judd Nelson. He meets two visiting beauties (Luciana Paluzzi and Rosemary Dexter) and they both eventually fall for him. They drive all around Italy in his red convertible and enjoy a romantic threesome before the extreme downbeat ending. This very early 70s movie is heavily padded with tourism scenes, voice overs, and flashbacks. All three characters have flashbacks illustrating how much they’ve suffered in life, but Tony’s Nam flashback is the real jaw dropper. Italian western fanatics will enjoy his on the set stunt work flashback. The music includes the lush instrumental hit “Love Is Blue,” “Games People Play” by Joe South, and a cover of “Get Together” (by The Dells?). Apple released the soundtrack LP. The letterboxed widescreen tape is from a flawless print. Anthony (Roger Tony Petitto) was also in BLINDMAN with Ringo and starred in THE STRANGER series and COMIN AT YA!

CONFESSIONS OF A POP PERFORMER (Witching Hour, 75) D Norman Cohen, S Christopher Wood, P Greg Smith

Every female seems to fall for the the clumsy, dumb, always cheerful Timmy Lea (Robin Askwith). He enjoys sex with a redhead behind a two way mirror at a party, then in a record store (with Roxy Music and Bad Company LPs on display). His sister runs a pub, his father works in a gorilla suit and his brother-in-law (Anthony Booth from the TIL DEATH DO US PART series) becomes the manager of Kipper (with Timmy on drums). The pop band (kinda like Mott The Hoople for mums) do “The Clapper,” experience record biz payola and groupies (“the climax twins”), go on TV and debut in London (the Queen attends). Blimy! Also with David Hamilton, Bill Pertwee, redhaired Rula Lenska (from the ROCK FOLLIES show) and David Prowse in small roles. Askwith, who looks like Peter (Herman) Noone’s shaggy haired mutant brother, played a schoolboy in IF (68) and was in three Pete Walker movies before the series of four popular (in England) Confessions sex comedies. This was released here by Columbia.

COUNTRY LOVE (SW, 72) D/S Jacob Cousseau, P John M. Thompson

If you like lots of athletic (soft core) outdoor sex and nudity you’ll love this one. Marie (Marie Arnold) has moved from the city with her husband, who spends all his time riding his tractor or shacking up with a blonde, an S+M redhead or a loud gum chewing singing waitress (all played by Arnold in various wigs). Marie says “I’m horny!” as she strips and walks naked though the woods where she masturbates. She watches a bunch of carefree naked hippies swim, smoke pot then fuck on the rocks, then has sex with some black guy who wanders by. But there’s more - A concerned swinger couple take Marie back outside for a threesome, the female friend seduces Marie’s husband, then there’s an orgy. With flashbacks inside of flashbacks, excellent (really) cinematography (by “Dave A. Sprocket”), and acoustic instrumentals, lead guitar playing and country folk ballads by Chestnut Run.

[Click for CR through DE](#)

SEVENTIES (1971-1980) CR-DE
All reviews by Michael J. Weldon

CRAZE (Simitar, 73) D/Freddie Francis, P/S Herman Cohen, S Aben Kandell
 (THE INFERNAL IDOL, DEMON MASTER) Neal (Jack Palance) offers human sacrifices to "the great, all powerful" carved African idol Chuku in the basement of his London antique shop. He and his oblivious young business partner (Martin Potter from SATYRICON) live together, apparently as a couple. Neal, who is shown staring at a Playboy centerfold, only kills women (sometimes wearing a mask). He picks up Julie Ege at a nightclub and smokes pot with her before putting her in a furnace. Suzy Kendall is a masseuse/hooker with a closet full of bondage gear. The sacrificial victim that seems to be missed is Neal's aunt (old Dame Edith Evans) and a (topless, black) dancer (Venetia Day) kills herself for Chuku during a ceremony. Diana Dors has the degrading main female role as a lonely ex-lover who Neal attempts to use as an alibi. With Trevor Howard as the top cop, Hugh Griffith as a lawyer, Percy Herbert, David Warbeck and some fuzz guitar pop songs. It was made by the same producer/writer team as KONGA, BLACK ZOO, BERSERK! and TROG! (all with Michael Gough), and has an even dumber script than any of them.

CRYPT OF DARK SECRETS (SW, 76) P/D/S Jack Weis

Ted (Ronald Tanet), a Nam vet living alone on a haunted island in the swamp, dies and becomes the living dead lover of Damballa, a voodoo priestess from another dimension. The main attraction is Maureen Radley (who has a Brit accent) who resembles Haji from Russ Meyer movies. Her eyes glow as she does wild, sweaty nude voodoo dances in the misty woods. She levitates, becomes a snake, and has flashbacks. In one hard to believe sexy sequence, she writhes naked on top of a coffin while a weird mummy peers out through the glass opening. Other characters are a transparent female ghost who rises from her grave, a sheriff and his deputy (who keeps repeating "I can't believe It!") and a trio of doomed lowlife thieves. The accents are very authentic ("Could I be of soivace to yeuw?") and the FX are surprisingly excellent. The director returned with MARDI GRAS MASSACRE (!). This major find is a Frank Henenloter release.

CRY UNCLE (Troma, 71) D/cine./edit John Avildsen, S David Odell, P David Jay Disick

(SUPER DICK) Jake Masters (Garfield, who narrates) is hired by a rich murder suspect. The other main character is Cora (Madeline Le Roux), a cool, sarcastic, pot smoking Euro blonde who won't touch Jake but fucks his nephew (Devin Goldenberg). It's a (then very shocking) black comedy that's played very seriously and features filthy NYC rooms, lesbian junkies, a tied up black hooker (Debbi Morgan), a bit of hard core sex (seen in negative) and hard up slob Jake doing it with a corpse (he thinks she just passed out). THE BRIDE OF FRANKENSTEIN on TV is a plot point. Garfield/Goorwitz (from Newark) dresses like Kolchak (a character that also debuted in 71) and is perfect as Jake. He had already worked for Woody Allen, Robert Downey and Brian DePalma (twice). With Paul Sorvino as an airport cop, Mel Stuart as the police Lt., and production manager Lloyd Kaufman as a hippie on LSD.

CURSE OF THE HEADLESS HORSEMAN (Alpha Blue, 71) D "John Kirkland"/Leonard Kirtman, P/S Ken Riche

A young doctor (Maryland Proctor) inherits an old west tourist town and brings along a gang of long hair bell bottom friends to help reopen it. A horseman carrying a bloody head turns out to be fake but it takes a while to find out who it was. The editing, lighting, sound, fight scenes and makeup are all very bad in this obscure oddity. During the flashbacks (told by the zombie look caretaker) of a

shootout, long cords for the blood squibs are clearly visible (!). A narrator constantly explains things and repeats what we already know. With yodeling Jimmy Rogers style singer Lee Byers, pot smoking comedy improv, an LSD trip and OK cover versions of "You Ain't Goin' Nowhere," Donovan's "Colours" and "La Bamba." Claudio Dean is the girlfriend, Ultra Violet is a French tourist and one guy resembles Victor Buono. Henning Schellerup was cinematographer. Kirtman (CARNIVAL OF BLOOD) is aka porn director Leon Gucci. Washington Irving's famous story was also filmed in 1922 (with Will Rogers), 58 (Mexico) and recently by Tim Burton.

DARK DREAMS (SW, 73) D Roger Guermanties, P/S France Canidia

Jack (Harry Reems) and Jill (Tina Russell) are virgins on their honeymoon in upstate NY. After some sex flash forwards, the car breaks down and they're drugged at the home of an old witch (who becomes Darby Lloyd Raines). Soon he's doing it with a blonde, Jill is with a guy in a hood (actually the witch's dog) and the Booker T. and the MGs style rock combo music gets weirder. Jill takes a shower and is tied up for a lesbian scene and there's a topless belly dancer and an oiled black woman with an afro. The print of the Frank Henenlotter Hardcore Horrors release is worn, and is ruined by the unappealing hard core close ups. The trailer is at the end.

THE DAY THE MUSIC DIED (Abrams, 76) D?, P Bert Tenzer

Somebody took music and interview footage from the money losing 1970 Randall's Island Pop Festival and added new staged reenactments of behind the scenes tensions. The result is a mess, barely held together by Murray The K's (reenacted) "simulcast" call -in show. The local hispanic Young Lords complain about the high (\$8.50 per day!) admission. Black sponsor J. J. Jackson rides around in a limo and ridicules hippy protesters as "White liberal punks!" Others complain about paying \$20 for a lid. A Columbia VP is booed when he announces that Sly won't show. This is worth it for the laughs and Dr. John in his night tripper days, doing "Walk On Gilded Splinters." You also get Van Morrison ("Come Running To Me"), Mountain ("Mississippi Queen"), Steppenwolf ("Monster"), Hendrix ("Foxy Lady") plus forgettable stuff from Elephant's Memory and Rhinoceros and some older Doors footage mixed with riot scenes. It all ends with a list of dead rock stars and the voice of Phil Ochs (who had just died) singing.

DEAFULA (SW, 75) D/S/star Peter Wechsberg, P Gary Holstrom

Some doubted that this unique b/w sign language vampire movie (from Portland, OR) actually existed. All the characters use sign language and a narrator translates. A cop even has a typing car phone. We discover through a very confusing series of hypnotism induced flashbacks why long blonde haired and bearded son of a preacher Steve (the director), sometimes magically appears as "Deafula," with black hair, a cape and a totally ridiculous big fake nose. The short, balding (comic relief?) visiting Scotland Yard inspector is pretty odd but you won't believe the hunchback with tin can hands. The clothes and hair are very early 70s, the killings ("over 29 have died") are offscreen and the ending is very Christian. The cinematography is actually very good. The otherwise silent film has some music and sound FX.

THE DEATHHEAD VIRGIN (Academy, 72) D Norman Foster, S "Ward Gaynor," P/star Jock Gaynor, P Larry Ward

Two American actors wrote this, hired an old Hollywood director and headed for the tax shelters of Marcos' Philippines to become stars. Most of the confused tale is related in flashbacks by a local (Vic Diaz). Frank (Gaynor) and the womanizing Larry (Ward) are after sunken Spanish gold. Frank removes a medallion from a skeleton, unleashing the spirit of the Moro Princess Leila, who emerges from the

ocean naked except for a mask. Soon he's possessed and killing and scalping women. Just when you think it's all over, an insurance double-cross involving an American widow (Diane McBain from MARYJANE) is exposed. With Kim Ramos as Larry's model girlfriend in a bikini, a bloody cockfight, and dancing to a funk band. Gaynor, from NYC, and Ward, from Columbus, both acted on many 60's sci fi and western TV shows. Foster had directed Mr. Moto and Charlie Chan movies and Davy Crockett and Zorro shows for Disney.

DEATHMASTER (MGM, 71) D Ray Danton, S R. L. Grove, P Fred Sadoff

In a Topanga Canyon home, the jive talking young followers of the long haired Guru like Khorda (Robert Quarry) ask him to "show us, teach us," adding "we groove on what your saying, man, we dig it!" Soon he's transformed most of them into vampires. When they all dance wildly, several black females (with no lines) are temporarily part of the group. Khorda compares himself to Hitler and Stalin but was meant to resemble Manson. Characters include a biker monk, his girlfriend (Beth Anne Rees), a folk singer and Pop (familiar meek character specialist John Fiedler). The last holdout, Peco (Bill Ewing) wears a head band and uses kung fu. He and his girlfriend (Brenda Dickson-?) are chained up in the basement. The ending is cosmic. It's amusing to see a hippy horror movie that's so tame. Swear words include frigging and mother loving. The music includes bits of sitar, harpsicord, synth, some sappy themes and a song written by Ray Coniff. Harold Lime, a major porno director, did the (terrible) editing. Quarry, the associate producer, gave himself lots of dialog. See PV #33 for his thoughts about all this.

DEATHSPORT (Warner, 78) D/S "Henry Suso"/Nicholas Niciphor, D Alan Arkush, S Donald Stewart, P Roger Corman

In the future, telepathic "range guides" Kaz Oshay (David Carradine) and Deneer (Claudia Jennings) are jailed by the evil Ankar (Richard Lynch), plotting to take over from the dying Lord Zirpola (David McClean). Carradine, with a loin cloth and earring and an awkward disintegration ray, is whipped. Jennings is thrown into a room (naked) and shocked, then strapped down (naked) and given more shock treatments. There are many motorcycle and horse stunts and explosions in the desert, decapitations, flaming men and "mutants." As in DEATHRACE 2000 (75), the futuristic city was created by Jack Rabin and Irving Block. Some of the cinematography (by Gary Graver) and editing is impressive. The synth soundtrack supposedly features some Jerry Garcia guitar work. Also with Will Walker, Jesse Vint, H. B. Haggerty, and Brenda Venus as a nude dancer (who is also shocked). Jennings (who had a drug and drinking problem) died in a car crash within a year. Anyway, I love this mess of a movie because, after we ran Tom Rainone's two part Carradine interview, then Carradine's long letter (PV #7) in response, we received an angry phone call and a long letter (PV #9), from one-time director Niciphor plus a friendly very anti-Roger Corman phone call from Harlan Ellison.

LES DEMONIACS (SW, 73) D/S/act Jean Rollin

(CURSE OF THE LIVING DEAD) A mad captain, the "wild and perverted" Tina (Joelle Coeur, who has several eye popping nude scenes) and two thugs are "wreckers" (coastal pirates that prey on grounded ships). The captain is haunted by the ghosts of two blonde women (Patricia Hermenier and Lieva Burr) they had killed. The blondes walk around (naked) hand in hand in a crypt and gain new powers by being fucked by a "black angel" (a guy with heavy eye makeup). They seek revenge in the ruins of a church. Also with a psychic madame, a guy who looks like Rasputin, a woman in clown makeup and rape scenes. The French/Belgian production has an interesting electronic music score. The (worn) print (dubbed in England) is letterboxed. It seems odd now that the first U.S. magazine to feature these movies was Cinefantastique.

DEMONOID (MESSENGER OF DEATH) (Video Treasures, 79) P/D/S Alfredo Zacharias, S David Lee Fein

(MACABRA, LA MANO DEL DIABLO) In the opening flashback, KKK look hooded satanists in a cave chop the hand off of a writhing topless chained up woman. The cursed crawling hand goes on to take over the husband (Roy C. Jenson) of Jennifer (Samantha Eggar), then, as in THE HIDDEN, various other people. A boxing, hard drinking Irish war vet priest (Stuart Whitman) helps the determined Jennifer (who never acts scared or even very worried) battle the hand. A black cop yells "Cut off my hand or I'll kill you!" The (briefly unattached) hand (FX by Bob Burns) shoots a gun and a body bursts from a grave. With frequent visions of a demon, a flaming man, a mummy, Haji as a kidnapper, and a Wayne Newton marquee. The goofy action shifts from a deep mine in Mexico to Las Vegas, then to L.A. and the soundtrack features some fuzz guitar. DEMONOID (now available from Luminous) was released here in 81, the year of Oliver Stone's THE HAND.

DEMON RAGE (VSOM, 80) P/D/S James Polakaf, S Beverly Johnson

(DARK EYES, SATAN'S MISTRESS) Nobody is sure why Lisa (Lana Wood) is so withdrawn and unhappy in the luxurious new family beach house. It's because she's obsessed with her silent bearded ghost lover (Kabir Bedi). She has nightmares and flashbacks, takes a shower and spends a lot of time naked or topless (Lana's large breasts are the real stars). A female ghost (Elise Anne) goes after the husband (soap opera actor Tom Hallick) and teen daughter (Sherry Scott). A Psychic friend (Britt Ekland) and her husband (Don Galloway from IRONSIDE) try to help but it's a priest (John Carradine also in the director's THE VALS), who tells them "it's only an illusion." A black cat, a floating eyeball, even a suit of armour threaten and the music is discordant/weird. The surf is often louder than the dialog. It all gets pretty tedious but the fiery basement hell ending is pretty effective. The title on the (uncut) print is DEMON SEED. Older sister Natalie Wood drowned the year this was released (81).

DEMONS OF THE MIND (Thorn EMI, 72) D Peter Sykes, Christopher Wicking, P Frank Godwin

This dark, seldom seen untypical Hammer movie, set in 19th Century Bavaria, is about the results of insanity and incest. Baron Zorn (Robert Hardy) calmly tries to keep his blonde daughter Elizabeth (Gillian Hills from BEAT GIRL) away from her brother Emil (Shane Briant). A Mesmerist (Patrick Magee) says "The world is chaos" and a crazed wandering priest (Michael Hordern) talks to himself. The acting by the older actors is intense, the actual castle (in Sussex) is magnificent and the ending is incredible. With hypnotic flashbacks in an eyeball, blurry murders and some nudity. Long haired Paul Jones (aka Paul Pond) is top billed, but his outsider character is like Mark Damon's in THE HOUSE OF USHER. Also with Yvonne Mitchell as the maid/aunt, Virginia Wetherell as a prostitute and Kenneth J. Warren (also memorable in THE CREEPING FLESH) as the bald servant. Note that three of the actors had been in A CLOCKWORK ORANGE.

DETROIT 9000 (Thorn EMI, 72) P/D Arthur Marks, S Orville Hampton

Angry but honest Detroit detective Bassett (Alex Rocco) is teamed with Det. Williams (Hari Rhodes from CONQUEST OF THE PLANET OF THE APES) to solve some ski mask killings and the robbery of a black political fund raising rally. With Herbert Jefferson Jr. (from BATTLESTAR GALACTICA) as a pimp, Vonetta McGee (who has a topless scene) as a hooker, Rudy Challinger as a corrupt Congressman, Ella Edwards (SWEET SUGAR), and Scatman Crothers as a preacher. A surprise ending comes after a flashback and (FRENCH CONNECTION inspired) chases and shootouts in a train station and a graveyard. It's great to see the many unfamiliar (to most) actual locations and funny to see auto execs at a whorehouse. DETROIT has some local names playing themselves, squib bullet hit FX and a funky score (with some Holland Dozier Holland songs). Nine mins. were cut from the 106 min. feature in England. Marks also directed THE CANDY SNATCHERS and JD's REVENGE. Shortly after I bought and watched this used tape, Tarantino's Rolling Thunder announced its theatrical (!) and video re-release.

DEVIL'S ECSTASY (JFTHOI, 74) D Brandon G. Carter, P Richard Nelson, Roger Keath

This one's a hard core sex movie about a young woman who discovers (thanks to her lawyer's flashback) that her mother went insane, her aunt is a witch and she has a secret twin. She has sex scene collage nightmares and becomes a sexual captive of her aunt but her boyfriend (Ric Lutz, I think) and adoring older professor both show up to look for her, have sex scenes then die. Many of the sex scenes are horribly done with inserts and closeups. The only interesting thing about this ugly, mediocre porno feature is a dancing ghoul sequence copied directly from CARNIVAL OF SOULS!

THE DEVIL'S KISS (JFTH!, 73) D/S Georges Gigo

(LA PERVERSA CARICIA DE SATAN) An exotic looking former countess (Silvia Solar) arrives at her former estate outside Paris with Professor Gambler (Oliver Mathot). She conducts a seance and he sets up a lab. The grubby, long haired short Igor type character robs graves and they revive a bald corpse and control a Frankenstein like "zombie" with telepathy. The creature (he resembles Lon Chaney Jr. on TALES OF TOMORROW) kills the Duke, whose young photographer nephew (Daniel Martin) takes over. He allows the Satanists to stay. Meanwhile the blonde maid (Evelyn Scott) is naked for sex scenes and becomes a zombie too. With tinted flashbacks, dreams, a voyeur butler and an avant garde fashion show, complete with funk and psych instrumentals. The tape is slightly letterboxed. Something Weird has it under the real title, THE WICKED CARESSES OF SATAN.

THE DEVIL'S WEDDING NIGHT (VSOM, 73) D Paolo Solvay (Luigi Batzella), P/S/cine. Ralph Zucker (Massimo Pupillo), S Alan M. Harris (Walter Bigari)

(IL PLENILUNIO DELLE VERGINI) After archeologist Franz Schiller (Mark Damon), who is searching for "the ring of the Niebelungen," fails to return from a castle in Transylvania, his twin brother Karl (also Damon) arrives to investigate. Ceremonies take place with hooded servants, followed by the wedding of Countess de Vries (Rosalba Neri from LADY FRANKENSTEIN) who turns out to be a vampire feeding on local virgins. A long psychedelic lesbian sequence with the Countess and a zombie servant (Esmeralda Barros from KING OF LONG ISLAND) is backed by laughing and some fuzz guitar. It's one of several Italian movies inspired by Hammer's COUNTESS DRACULA (70). With Francesca Romana Davila as Tanya the innkeeper's daughter and Xiro Papas, star of the same year's FRANKENSTEIN 1980. "Joe D'Amato" was the cinematographer. All credits were Anglicized for the R rated U.S. release from Dimension. The director later made S. S. HELL CAMP (77). Damon was later a producer of DAS BOOT (81).

[Click for DI through F](#)

SEVENTIES (1971-1980) DI-F
All reviews by Michael J. Weldon

THE DICKTATOR (Alpha Blue, 74) D Perry Dell, S Walt Davis, P/cine Manuel S. Conde

Crowds protest in Washington D.C. (news footage is used) while (comic) world leaders meet in a small room. All men are impotent because of a pill from the American president (who turns out to be a robot). After the dumb set up an agent narrates this tasteless, unfunny soft core comedy and introduces a half dozen mediocre sex scenes. A South American shepherd can't do it with Rene Bond until she makes sheep noises. Uschi is with a Russian writer and Linda York (from ANGEL ABOVE, DEVIL BELOW) is with a Jewish drag queen. A "fat Jap" watches two women. He and one of them are fake Asians. After all that hilarity, the last sex scene (featuring blacks) is a rape. There's also a (terrible) Mae West imitator and two naked (300 lb.?) women in a cannibal cooking pot scene. The Swedish Uschi, the most famous star of 70s soft core sex movies is rumored to actually be Yugoslavian.

THE DOLL SQUAD (WP, 73) P/D/S/edit/act Ted V. Mikel, S Jack Richeson, Pam Eddy Red haired, kung fu fighting agent Sabrina (Francine York) and her "girls" go to a South American island to stop rogue ex agent Damin (Michael Ansara) who has a large private army and plans to release bubonic plague. Twin scientists implant control discs in the skulls of men who had been sent out to "cause campus unrest" (!). They also create a new face for Damin's mistress. The female fighters all wear tight black jumpsuits and kill lots of soldiers with silencers. The cheap but fun optical FX include soldiers blowing up and lots of explosions. Parts seem to have been filmed with 3D in mind. Tura Satana gets down to her pasties (the movie was rated PG) doing her strip act in Vegas, before joining Sherri Vernon (also credited with hairstyles and make-up), Leigh Christian, Judy McConnell and others to save the world. Herb Robbins from THE WORM EATERS flubs his lines. With Anthony Eisley as a Senator and Rafael Campos as a local drug addict. This has enough characters and plot ideas for a whole season of CHARLIE'S ANGELS, the series Mikel says ripped it off.

DRACULA (MPI, 73) P/D Dan Curtis, S Richard Matheson
 Curtis' followed his dull TV movie productions of DORIAN GREY and FRANKENSTEIN by directing this more impressive horror retread. It was filmed in England with lush locations, the scary looking soft spoken Jack Palance starring, and a British cast. It's basically a tame version of the familiar story though with a few changes and ideas from Hammer films. The Count is said to be Vlad The Impaler. Van Helsing (Nigel Davenport) and Arthur Holmwood (Simon Ward) are the vampire destroyers. With Fiona Lewis from THE FEARLESS VAMPIRE KILLERS (Lucy), Penelope Horner (Mina), Murray Brown (Harker), and Sarah Douglas, Virginia Wetherell, and Barbara Lindley as Dracula's wives. The original ABC broadcast was delayed by Nixon's speech announcing that Agnew was resigning. The tape is the 98 min. theatrical version. This is also available on a double DVD with Curtis' THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE (68) also filmed in England and starring Palance.

DRACULA BLOWS HIS COOL (Private Screenings, 79) D Carlo Ombra, S Grumbach/Rosenthal, P Lisa/Barthonia
 (GRAF DRACULA BEISST JETZT IN OBERBAYERN) A photographer (Johnny Garco) owns a tourist attraction family castle in the Alps. He photographs sexy models to

help promote the new disco there. One model (blonde Georgina Steer) takes a shower, strips while dancing and leads three other beauties running around naked outdoors, then (in the most memorable scene), driving through the village naked in a Volkswagen convertible. Twin black women in revealing chain dresses sing a Dracula song. The comic Peter Lorre voice Boris brings blood to the count and countess (Betty Verges and Garco with an echo voice) in their coffins. Other cliché comic characters in the harmless sex horror comedy are a Sicilian mobster investor, the local mayor and a female descendant of Van Helsing. With references to Mickey Mouse (and Rooney), Superman and Vamparella. It was made around the same time as LOVE AT FIRST BITE and NOCTURNA.

EMANUELLE IN EGYPT (Continental, 76) D/S Brunello Rondi (VELLUTO NERO, NAKED PARADISE, BLACK EMANUELLE, WHITE EMANUELLE...) Laura (Laura Gemser), the "world's most famous model," works with a hateful "pure art" photographer (real life husband Gabriele Tinti) who likes to pose her next to dead bodies (animal and human) in the desert. She finds some relief running around naked with Pina (Annie Belle with short silver hair), the daughter of the decadent European Crystal (Susan Scott). The blonde surfer stud look prophet Horatio (Al Cliver) hypnotises Laura, who freaks out after drinking goat blood and has sex with Pia in the (actual) tomb of the Pharaohs by the Nile. All of them plus a nympho (Ziggy Zanger -!?), the mute Ali and a philosophical old gay actor stay at Crystal's palace, ponder the mysteries of life and visit other ancient monuments. The soundtrack is chanting and synth music. Bruno Mattei was the editor. Dimension released it here as SMOOTH VELVET, RAW SILK.

ENTER THE DEVIL (SW, 72) D/S Frank Q. Dobbs, S/act Dave Cass, P/cine. Michael F. Cusack

A deputy sheriff (Cass) is sent to a Texas border deer hunting lodge owned by his friend (Josh Bryant) to find a missing person and discovers the hooded, chanting Disciples Of Death who sacrifice victims in an old mine. A doctor (Irene Kelly) explains that these cultists are even worse than the Penitentes. There's some good plot twists, some violence (people are blown up and a woman bound in barbed wire is burned to death), lots of beer drinking and many Mexican characters. It seems like most of the victims die because they loved (or tried to force themselves on) Mexican women. The stars, who are very good, all appeared in smaller roles in bigger budgeted 70s movies. The Frank Henenlotter Sexy Shocker release was filmed in Terlingua, TX. The print is worn. Dobbs also made UPHILL ALL THE WAY (85) starring country singers.

EVIL IN THE DEEP (Alpha Blue, 74/6) P/D Virginia Stone, P/S J.A.S. McCrombie (TREASURE IN JAMAICA REEF) This Todd AO 35 widescreen adventure stars Stephen Boyd (who narrates - a lot) as an L.A. cop who assembles a team to dive for a treasure in Jamaica. Originally rated PG, framing scenes concerning the cursed map were obviously added on later, along with a shark biting off a hand. One surreal part shows a nude blonde thrown in the ocean wearing "cement shoes" being attacked by a shark. A lot of time is spent on beautiful scenery (it was filmed on location and in nearby Grenada), driving (in an old beer barrel shaped truck), flying, coral reef diving, and comic chase scenes. Big friendly boat captain Rosey Grier teaches tiny blonde Cheryl Stopplemoor (Ladd) to dive. Her husband David Ladd co-stars, with game show host Chuck Woolery, and Darby Hinton and Art Metrano, both later in MALIBU EXPRESS. The print is letterboxed. By the director of RUN IF YOU CAN (87).

FEMALE CHAUVINISTS (Alpha Blue, 74) P/D/edit Jay Jackson, S Jack Hotzman A dozen (usually naked) feminists (led by a militant older woman) stay at a remote house with a pool. Roxanne Brewer (a redhead with an impossible bust)

goes “undercover” to help expose the group (and takes a slo mo topless horse ride). Her boyfriend poses as a mute gardener and a photographer friend sneaks around. This sex comedy is filled with lesbian and/or outdoor sex scenes. Uschi Digart has a dream about a sperm bank and token black Deborah McGuire masturbates with a Dr. Pepper bottle. Also with Candy Samples and eight other lesser known beauties (with more average figures). It would be a soft core classic for fans of women with huge breasts, but is ruined by (lots of) badly edited in additional hard X inserts and scenes. The print is dubbed in German (!?) so maybe they were added in Munich.

THE FIFTH FLOOR (AEC, 78) P/D Hikmet Avedis, S Meyer Dolinsky
Kelly (Diane Hull from THE MAGIC GARDEN OF STANLEY SWEETHEART) has a seizure on a disco floor and is wrongly sent to a hospital psycho ward. Female inmates are terrorized by the cheery gum chewing Carl (Bo Hopkins). Kelly eventually escapes with the pregnant Patti D'Arbanville and friendly Robert Englund (who does Dracula and Brando impersonations). Sharon Farrell takes acting honors as a cynical depressed inmate and John David Carson (PRETTY MAIDS ALL IN A ROW) is Kelly's oblivious fiance. With (offscreen) rape, shock treatments and suicide and (onscreen) inmate disco parties. The perfect for 42nd St. all star cast includes Mel Ferrer (shrink), Julie Adams (nurse), creepy Anthony James and, wasted in the background, Michael Berryman. Hull has a nude shower scene and Pattie Brooks does a number in the disco. It's all “based on a true story.” The Alan Silvestri soundtrack was on Casablanca.

FIGHT FOR YOUR LIFE (Monterey, 77) P/D Robert A. Edelson, S Straw Wiesman
Three inmates escape from a police van in NYC, head to Hudson, NY and take over the remote home of middle class black reverend Ted Turner (Robert Judd) around Halloween. The deadly cons are Hispanic with headband (Daniel Faraloo), Oriental rapist (Peter Yoshida) and their long haired Southern psycho hillbilly leader Jesse Lee (William Sanderson). Jesse goes on about his impoverished background and tough life in jail, spews non stop racism, makes the father dance and sing, beats him with a bible (in slo mo) and attempts to hang the mother. A by the book cop (David Cargill) eventually looks the other way, while Turner and his family members finally avenge themselves. A (white) neighbor kid has his head bashed in and blonde family friend (Bonni Martin) has a romantic flashback and runs topless before her death. Many people probably felt very uncomfortable and/or outraged watching this, as executive producer and grindhouse distributor William Mishkin tried the descriptive alternate titles HELD HOSTAGE, GETTING EVEN, and BLOODBATH AT 1313, or FURY ROAD, and even STAYIN' ALIVE. The theme is a soul ballad.

THE FINAL PROGRAM (Thorn EMI, 74) D/S/design Robert Fuest
(LAST DAYS OF MAN ON EARTH) This cool, ahead of its time sci fi movie is based on a Michael Moorcock novel. In the “dark age” future, Jerry Cornelius (Jon Finch from FRENZY and Polanski's MACBETH) is a sarcastic angry, long haired heir to a fortune. Three doctors (one is George Coulouris) working in a secret Lapland lab plan to merge Cornelius with bisexual computer programmer Miss Brunner (Jenny Runacre) and the preserved brains of famous geniuses into a “self reproducing hermaphrodite.” With colorful scenes in negative, junkies, needle gun fights, nudity, a human pinball machine and a wrestling dinner party (copied from THE TOUCHABLES?). The excellent cast includes character actors Hugh Griffith as a Hindu professor, Patrick Magee, bearded Sterling Hayden, and Harry Andrews. Sarah Douglas and Julie Ege have small roles. The music by Beaver And Krause

includes electronics, sitar, rock guitar and a Gerry Mulligan sax solo. Corman's New World released a cut (R) version here. Fuest (an AVENGERS director) made it (in Spain) after the DR. PHIBES movies. Moorcock (the father of cyberpunk?) also wrote songs for Hawkwind.

THE FINAL TERROR (Vestron, 80) D Andrew Davis, S Jon George, Neill Hicks, Ronald Shusett, P Joe Roth
(CAMPSITE MASSACRE, FOREST PRIMEVAL, BUMP IN THE NIGHT) A bus of youth corps workers arrive in the woods (the California Redlands) to clean up a river, are killed one by one, find a hand in a jar, try to escape on a raft, then set a trap for the mystery killer. They include Daryl Hannah, Rachel Ward, Akosua Busia (THE COLOR PURPLE), John Friedrich (he eats mushrooms), Adrian Zmed (from GREASE 2) as the one after a pot crop, Ernie Harden Jr. (THE JEFFERSONS) and Lewis Smith. Joe Pantoliano is the angry, hyper ex mental patient bus driver. Mark Metcalf (the leader), and his blonde girlfriend (Cindy Harrell) are the first to go (during sex, of course). This was originally presented by Samuel Arkoff, just after FRIDAY THE 13TH. Davis, always good with action scenes, is doing better than any of the actors these days (he directed THE FUGITIVE).

FIVE ANGRY WOMEN (Alpha Blue, 72) D/S Kent Osborne, P/S/music Clancy B. Grass III

Five women escape from prison, take over a guy's house, talk a lot, cry and argue. One, disturbed by flashbacks, hangs herself. The rest leave in a truck full of mattresses and kill the driver. Blonde leader Baby discovers her female lover is marrying a pimp, so shoots him. The angry black JC borrows money from a pimp in a nightclub. Many die but there is only one topless scene. Carolyn Judd and Teri Gusman star. The soundtrack music (mostly country ballads) are by artists including Johnny Green and The Green Men, Priscilla of The Paris Sisters and Sammy Vaughn. Osborne was a protege of Al Adamson. The print is worn. Parts of this Virgo release are similar to FIVE LOOSE WOMEN (73) and TEN VIOLENT WOMEN (79).

FLASH AND THE FIRECAT (JFHI!, 75) P/D/S/cine. Ferd Sebastian, P/D/S Beverly Sebastian

Flash (Roger Davis from The ALIAS SMITH AND JONES TV western series) convinces his blonde girlfriend "Firecat" (Tricia Sembera) to briefly kidnap the son (Tracy Sebastian) of a local California town bank president (Philip Bruns, the dad on MARY HARTMAN). The funloving dune buggy riding couple hide out at a Mustang Ranch style whorehouse while the corrupt sheriff (Dub Taylor who rants and growls), his thick deputy (Newell Alexander), and a big angry L.A. cop (Richard Kiel) chase after them and the bank loot. With Joan Shawlee as a helpful but money grubbing madame and Buck Flower as a mechanic. The theme song is Billy Preston's #1 "Nothing From Nothing." In the low budget tradition of Arch Hall Jr. and Tim Ormond, Tracy returned to star in his parent's next drive in comedy, ON THE AIR WITH CAPTAIN MIDNIGHT (PV #27). Both have Paramount logos, but weren't reviewed by Variety and aren't in most review books. The FLASH print is excellent.

FOXBAT (VSOM, 77) D Po Chih Leong, P May Lim

A secret super Russian MIG invades Japanese air space, setting off an international crisis. Rogue CIA agent Mike Saxon (Henry Silva) would rather stay in bed (or a bath) with Japanese women, but he's ordered to active duty. He adjusts his removable hi-tech camera eye then is attacked by a killer zombie sumo wrestler (!), the result of Japanese experiments wanted by the KGB. In Hong Kong he meets beautiful black American fashion designer Toni Hill (Vonetta McGee from HAMMER) and a cooking teacher (James Yi Lui) who falls for her swallows a piece of candy (actually a valuable device) and is chased all over town by agents wanting to cut him open. Various bad guys are Communist (Russian and Chinese), and Japanese and American. It all ends with wild car chases, shootouts, large explosions and some brutal kung fu battles. I always like watching Silva, who can

be fun, likable and scary at the same time. With Rik Van Nutter as a blonde CIA man, Roy Chiao (INDIANA JONES AND THE TEMPLE OF DOOM), and Shirley Lee. This forgotten feature (not in any of the expected reference books) includes noodle making, Broadway dance numbers, early computer games, naked women, and Nam and Watergate references. The Bond style score is by Roy Budd and Terence Young was a script consultant.

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SEVENTIES (1971-1980) G-HI
All reviews by Michael J. Weldon

GALAXINA (Rhino, 80) D/S William Sachs, P Marilyn Tenser

In this silly sci fi spoof, space police Captain Butt (comedian Avery Schreiber), Thor (Stephen Macht), and a space cowboy (James David Hinton) dine while the mute robot Galaxina (Dorothy Stratten) serves them and the black and Oriental guys work. She's sent on a mission to a tinted planet (a western town set) where she learns to talk. With space bikers, alien cannibals, a gorilla monster in a cage, a ridiculous alien whore house, the Batmobile, a **FIRST SPACESHIP ON VENUS** scene, and the 2001 theme. The cast includes Angelo Rossitto (in an alien suit) and Rhonda Shear as a mime. Cinematographer Dean Cudney also shot many John Carpenter films and Sachs made **VAN NUYS BOULEVARD** (79). The gorgeous Canadian Playboy centerfold star was murdered by her husband the day this Crown Int. feature premiered in Kansas City. **STAR 80** and **DEATH OF A CENTERFOLD** were both about her. Schreiber had recently been in **SCAVENGER HUNT** (79) and **SILENT SCREAM** (80).

GAS PUMP GIRLS (Vestron, 78) D/S Joel Bender, P/S David A. Davies, S/music Isaac Blech

Like in **LUNCH WAGON** (PV #28), some young women take over a failing business and have to battle the competition. Five recent Sacramento high school grads (most have topless scenes) in tube tops and shorts are helped by three comic (GREASE inspired) bikers and three mechanic boyfriends. The Pyramid station across the street sends hired goons Mike Mazurki and Joe E. Ross to cause trouble. Ross goes "Ooo Ooo" when distracted by breasts. Much of the comedy is sexual double entendres and the leads pretend to be Arab oil shieks (and belly dancers). Dyed blonde Kirsten Baker (also in **FRIDAY THE 13'TH 2**) stars and even sings an Olivia Newton-John type ballad. Huntz Hall plays her uncle and a laughing Cousin Brucie is heard on the radio. Blonde Miss June 74 Sandy Johnson (**HALLOWEEN**) has a featured sex in a car scene. With Linda Lawrence, Rikki Marin and Leslie King. Most of the music is not bad light disco/soul. Bender later made **RICH GIRL**.

GEMINI AFFAIR (A DIARY) (Shocking, 73) P/D Matt Cimber, S "Harry Houdydu" Julie (long haired beauty Marta Kristen), from Indiana, goes to Hollywood to visit her old school friend Jessica (Kathy Kersh), now a high class hooker living in temporary high style. The naive Julie looks in vain for acting jobs and meets a guy at Disneyland. A horrible cleaning lady (Anne Seymour) insults both blonde women. **GEMINI** is shot like a serious play (everybody talks a lot) and boom mics are visible. Kersh is naked a lot and there's a cat fight scene, but the real selling point of this rare movie is Judy from **LOST IN SPACE** - naked - in a lesbian sex scene (!?). With Victoria Carroll (**NIGHTMARE IN WAX**) as an agent and Buck Flower as a cab driver. **ENTER THE DRAGON** is playing at Grauman's Chinese. Bethel Buckalew, who also made nudies for Boxoffice International, worked on this (and **LADY COCOA**), probably shooting the sex scenes.

GIRL MEETS GIRL (E.I., 73) D/S Joseph W. Sarno, P Chris D Nebe

(BIBI) "Innocent" young blonde voyeur Bibi (Marie Forsa) arrives at the home of her lesbian aunt (Nadia Henkova) and proceeds to seduce every lesbian and straight woman around, and even some men. She joins two swinging couples and easily convinces three girls who swim naked to start groping each other by an indoor pool and in the sauna. Several characters fall in love with her and she torments her aunt's favorite, Pauline, and whips her with a branch. A repeated song at a seemingly endless party is "One Night Stand." The Eastmancolor and widescreen movie seems like a simpler remake of Sarno's **INGA** (PV # 27). It's

basically a series of nearly 20 sex scenes (some outdoors). Actors speak English with various Euro accents. Also with the original trailer. The short Swedish Forsa starred in several Sarno movies in a row.

GLASTONBURY FAYRE (Abrams, 73) D/Nicholas Roeg (no credit), Peter Neal
 Andrew Kerr organized this free '71 hippy tribal festival which was only attended by as few as 7000 people. It took place on a farm (complete with animals) July 21/22 during the summer solstice and the stage was built into a replica of the great pyramid. A lot of time is spent on interviews, behind the scenes events and various spiritual things. Seeing crazed stoned naked people dancing and crawling in the mud makes this a great example of post apocalyptic entertainment. Arthur Brown And Kingdom Come play at night in ghoulish white stage makeup while crosses burn. They look kinda like Kiss (but cooler) and sound like Black Sabbath. The lyrics go "Are you afraid to die?!" Many dance as Fairport Convention do a rousing folk instrumental ("Dirty Linen") featuring the violin of David Swarbrick. Terry Reid (a guitarist/singer once expected to be a big star) is joined by David Lindley on lap steel and singer Linda Lewis. The latter day Traffic does "Gimme Some Lovin'" (with none of the power of The Spencer Davis Group) and Family does "Drowned In Wine" (also in STAMPING GROUND). Token Woodstock performer Melanie does "Peace Will Come." A guy with no pants on screams (I think he's with Gong), Quintessence sound OK until the singing starts, and the young Guru Maharaj Ji gives a lecture. A triple LP set was released in England. David Bowie was there and wrote "Memories Of A Free Festival" about it but he is not in the movie. Same goes for Hawkwind, The Pink Fairies, Brinsley Schwartz, T Rex, Pete Townshend and others. Who made these editing decisions!? Probably Neal, who also made YESSONGS (73) which I wouldn't watch if you paid me. The tape is 96 mins.

THE GLOVE (Media, 78) D/Ross Hagen, P/S Julian Roffman, S Hubert Smith
 This odd movie has improved with age. Sam (John Saxon) is a divorced Van Nuys cop turned bounty hunter who is offered big money to bring in a black ex con. Victor (football star Rosie Grier) was a well known jazz guitarist who had been imprisoned for saving his sister from a brutal pimp. He seeks revenge for solitary confinement and guard brutality by using a super metal riot glove to smash up his tormentors. When he attacks he resembles a giant umpire. The structure is a throwback to film noir as Sam voices introspective world weary narration and is tempted by the tragic sexy lying wife (Joanna Cassidy) of a crude rich real estate mogul (Jack Carter). It's all pretty thoughtful for an exploitation movie, except maybe during a battle using bones in a meat locker and when black tenement dwellers act like a mindless mob. The main stars are very good and the support cast is fun. Joan Blondell plays an old lady bookie, Michael Pataki is a rival bounty hunter, and Nicholas Worth has a big fight scene as a gay fugitive. Keenan Wynn and Aldo Ray have less to do. Gary Graver was the cinematographer. The late Roffman directed the 3D cult film THE MASK (61). Hagen directed B.O.R.N. (88).

GODFATHER SQUAD (Sinister, 75) D/S N. G. See Yuen, S Robert Stone
 Hong Kong (DRAGON CONTRA MAFIA) Hong Kong movie star Wang Liu (Bruce Liang) prevents a killing, so is hired to star in a kung fu movie in Rome (as Bruce Lee recently had in RETURN OF THE DRAGON). His helpful brother is murdered and most of this silly movie is drug cartel agents trying to kill the star. Ivy (Shirley Corrigan), a kung fu fighting blonde insurance agent, is assigned to him. Cairo, the main villain, has adopted killer sons, all spawns of The Axis (Japanese, German and Italian) and The Pope makes an appearance. The print has no credits.

GOD MONSTER OF INDIAN FLATS (SW, 73) P/D/S Fredrick Hobbs
 The tourist town of old Virginia City has been restored by a rich historian (Stuart Lancaster) who employs a spy and secretly leads a group of hooded cowboys dressed in all black. A visiting black man (Christopher Brooks) is framed for a murder and nearly lynched. Meanwhile, an anthropologist and his assistant monitor a giant embryo brought to them by a young shepherd. Eventually a slow

moving, awkward, hard to believe, upright walking mutant sheep (this was just after NIGHT OF THE LEPUS) breaks out and a riot and a shoot out follows. The director seems more interested in politics, detailed local history and various characters than the horror angle (it could be rated PG), making this another uniquely bizarre Hobbs movie. Some of the same actors were in his ROSELAND (70) and ALABAMA'S GHOST (72) and Erica Gavin has a small role.

THE GODSON (SW, 71) P/D/S/edit William Rotsler

Marco (Jason Yukon), with curly hair and big sideburns, moves up in the L. A. mob by killing, coming up with new drug importing ideas and doubling the business at a suburban whorehouse (where most of this takes place). The many soft core sex scenes feature Lois Mitchell, blonde Orita De Chadwick and others but the scene you'll remember features the ones with the largest breasts. The Swedish Uschi Digart and the black Debbie McGuire (a wife of Richard Pryor) are both in bed with some guy while "That's The Way Love Should Be" by a (terrible) Sinatra imitator is heard. The overdone editing ruins several scenes, the dubbing is laughable and the Padrone looks like Bob Newhart. Maria Arnold plays a junkie and THE GODSON includes, murder, violence and some bondage. Yes, this Boxoffice Int. feature really was filmed at Harlan Ellison's home (see PV #18 for photos) and the famous author is seen briefly with two women. It was released before the hit it was made to exploit (THE GODFATHER).

GONE IN SIXTY SECONDS (Media, 74) P/D/S/star H. B. Halicki

Maindrian Pace (Halicki), an insurance investigator who leads a hi-tech L.A. area car theft ring, steal cars, then is hired to find them. To show that he's not so bad, Pace burns bags of heroin. The chase scenes ("93 cars were demolished") in the PG rated hit are still pretty damned impressive. Many scenes were filmed silent (character's faces are not shown when they talk) and parts were filmed in Long Beach, Redondo Beach, Torrance, and Carson City (the mayor of that town appears as himself). The main partners are Pace's Polish relatives Pumpkin (Marion Busia), who uses computers, and Eugene (Jerry Dagrada). Several references are made to Lyle Waggoner (from the THE CAROL BURNETT SHOW), who had been in LOVE ME DEADLY (72), a necro film produced by stuntman Halicki. With bikers, a yellow Mustang, the Goodyear blimp, and a gag ending with black teen lowriders (sons of cast member George Cole). Original pop and country songs are on the soundtrack and polkas are played during a wedding. Halicki died not long after completing GONE IN 60 SECONDS II (89). The remake will of course, also have a sequel.

GONG SHOW MOVIE (Shocking, 80) D/S/star Chuck Barris, S Robert Downey, P Bud Granoff

Barris is weary from the non stop auditions and a persistent network suit trying to censor his show. He goes to a female shrink, then tries to hide out in the Moroccan desert. Most of this unlikely comedy though is non stop "amateur" acts that go a bit further than they could on 70s TV. Many people (including, sad but true - me) watched the stupid show (76-80) to see how far leering early 50s pop singer Jaye P. Morgan would go with her blatant sex jokes. In this R rated Universal release, she swears and flashes her tits. Robin Altman co-stars as the hosts' younger girlfriend and big Mabel King is his black secretary. Also with Rip Taylor, Phil Hartman, Murray Langston, Vincent Schiavelli, Tony Randall, Harvey Lembeck, Rosey Grier and Kitten Natividad in a see through body stocking. The other panelists are Jamie Farr, Pat McCormack and Patty Andrews. Barris sings two songs (offscreen) which were released as an MCA single. He also created THE DATING GAME and THE NEWLYWED GAME.

GREY MATTER (Tapes Of Terror, 72) D/S Joy Houck Jr., S Thomas Hall Phillips, P Stephen C. Burnham

(THE E-BOX, BRAIN MACHINE, MIND WARP) A mixed group of paid volunteers in a secret underground lab (filled with computers and surveillance cameras) are

monitored and questioned as they argue, talk about God, suffer mental breakdowns, and are given shock treatments. The walls start closing in and everything turns negative. Gerald McRaney (also in Houck's NIGHT OF BLOODY HORROR and WOMEN AND BLOODY HORROR) is a wealthy heir and James Best (PV #17) is a nervous Reverend who doubts his faith and has nightmares. Others are the "cute and dumb" Minnie (Anne Latham) and a truck driver with Nam flashbacks. The main doctors are Gil Peterson (from THE COOL ONES - !) and Barbara Burgess (from MURDERER'S ROW). All are victims of Washington intrigue (Stuart Lancaster plays a Senator). It was filmed in Mississippi and first released in 77. Best said it was never finished, which explains the confusing wraparound footage.

THE GROOVE TUBE (Hens Tooth, 74) P/D/S/act Ken Shapiro, S/act Lane Sarasohn Shapiro and a young Richard Belzer are the main stars of this unfunny, slow moving, and extremely dated sketch comedy feature. Some themes are 2001, Bozo, Butz Beer, and drug dealing. Singer Buzzy Linhart and a woman run naked in the woods. Chevy Chase (later in the much better TUNNELVISION) is in a scene with naked porn star Jennifer Welles. There are several other sex and nude scenes with unidentified women, a psychedelic cartoon sequence, and a clip from KING OF THE ROCKETMEN. It all ends with Watergate footage with Oscar Peterson scat singing dubbed in and a talking "dick." The new re-release includes the trailer.

GUERILLERE TALK (78) D/S, Cine... Vivienne Dick

This is a series of unrelated segments, each featuring different females. One plays an Evel Knievel pinball machine. Two look Japanese (this is before the Japanese population of the neighborhood soared). One smokes a cigarette while a great lesser known Question Mark and the Mysterians song is heard and another one hangs out on a rooftop (with the WTC in the background). Beate Nilsen talks about her fragile mental state while standing by a window. Contortions guitarist Pat Place lounges in an apartment wearing long johns. Contortions keyboardist Adele Bertei and another female play noisy guitars. A "reporter" (Lydia Lunch) says "It's no fun being a kid anymore." Beate (from Venice, CA) was one of the nicest people who lived at 341 E. 9th St. Her boyfriend was the late George Scott (the bass player for The Contortions then The Raybeats) who gave me a great cassette tape of rare Link Wray and Freddy "Boom Boom" Cannon singles. This is one of three shorts now available on one tape. See BEAUTY BECOMES THE BEAST.

HAIL (Monterey, 72) D Fred Levinson, S Larry Spiegel, Phil Dusenberry, P Roy Townshend, Paul Leaf

Phil Burd (Richard B. Shull) is The Secretary of Health, Education and Welfare. He becomes paranoid as the pot smoking Chief Justice is shot and his increasingly deranged friend the President (Dan Resin) has detention camps set up for war protestors and dissidents. By the time that martial law has been declared, Phil has accepted the task of killing the President. Nobody looks or acts like actual personalities, but the Nixon parallels are obvious. Senators meet and plot in the baths, as in Julius Caesar and the bomb in a suitcase plan is like the one to kill Hitler. Parts are slapstick, but this unique black comedy is fairly serious and has a very clever surprise ending. Variety reviewed it a month before the Watergate burglary. A print intro (added in '80) claims that it was "banned by the Federal Government." Also with Gary (WKRP) Sandy (revolutionary), Dick (CAGNEY AND LACY) O'Neil (Attorney Gen.), Willard (DENNIS THE MENACE) Waterman (VP), Phil (LAVERNE AND SHIRLEY) Foster (union leader), Lee (TIME TUNNEL) Meredith, and an unbilled Carol Kane. The music includes Johnny Horton's "Battle Of New Orleans" and "Amazing Grace" by Judy Collins. Shull was a vet of several NYC nudie movies, recently reviewed here.

HAND OF PLEASURE (SW, 71) D Zoltan G. Spencer

In England (cue stock footage), Gerard, an American (the same guy from Spencer's similar TERROR AT ORGY CASTLE - PV #21) meets a "sex researcher" (blonde nudie movie starlet Teri Johnson) and they have all kinds of sex (some not faked) then whip each other (while he wears a corset) and go at it again. A fortune cookie lures them to the museum of Dr. Dreadful (a guy in a plastic mask) who energizes the hero by putting an electric metal cap on his head (like what Bela did in Ed Wood's BRIDE OF THE MONSTER). Meanwhile, the new blonde girlfriend is stripped and seduced by two of the doc's captive naked women (on a bed in a cage). One of them is Marie Arnold (also in Ed Wood's NECROMANIA). Gerard kills the doc, then fucks the three women, one at a time while the others pass out, sometimes on top of each other (this is one of the most outrageous and memorable sex scenes I've ever seen). The music is rambling psych rock. I think Spencer is aka Cuban exile Manuel S. Conde and does anybody else out there think this must have been written by Ed Wood?! A Frank Henenlotter Sexy Shocker release.

THE HAUNTED PUSSY (SW, 76) P/D "Luigi Manicottale" (Doris Wishman) (COME WITH ME MY LOVE) Abby (Ursula Austin) moves into an apartment that had been the scene of a double murder and suicide (shown in a b/w flashback). The ghost of the killer husband (sometimes seen with effective cheap negative FX) appears during thunderstorms and has sex with Abby. He has no reflection, so in one scene she's viewed in a mirror alone. He also watches her with others, then kills them (by electrocution in a tub, stabbing, and by being pushed out of a window). She has sex with a neighbor (Annie Sprinkle), and in her nightmare, with Annie and two guys. Abby eventually ODs from sleeping pills and (re?) - joins the ghost forever. Most of this ridiculous hard X movie, is 10 fuck scenes. Some (unrelated to the "plot") feature Vanessa Del Rio, R. Bolla and Al Levitsky. Something Weird made up the new title and claim it was directed by Wishman. It even features a typical Wishman time wasting walk through Central Park. The print is worn. Over 20 years later, Sprinkle is a unique performance artist with her own books and videos.

HELLFIRE ON ICE (Hurricane, 72) D Michel Levesque, S Stephanie Rothman, Don Spencer, P Charles S. Swartz (SWEET SUGAR, SHE DEVILS IN CHAINS, CHAINGANG GIRLSCAPTIVE WOMEN 3...) Sugar (Phyllis Davis) is arrested for pot possession (a set up) in Costa Rica (where this was filmed). She's sent to a sugar plantation where women wear cut offs and tank tops to work the fields and lounge dresses for campfire parties. Simone (Ella Edwards from DETROIT 9000) and blonde Dolores (Pamela Collins) are the other main inmates. The psychotic young Dr. John (Angus Duncan, also in SIMON, KING OF THE WITCHES) injects mood altering drugs into cats and inmates. This Woolner production includes nude bathing and shower scenes, a mass grave, forced cannibalism, whippings, and (offscreen) rape. With Timothy Brown (THE DYNAMITE BROTHERS) as Mojo, a part time voodoo priest, big ugly Cliff Osmond and even uglier James Whitworth as violent guards, and Albert Cole and James Houghton as comic relief black market con men. Davis, also in Rothman's TERMINAL ISLAND, looks and acts like she could have played XENA. This is around on tape under various titles.

HEX (Intermedia, 71) D/S Leo Garen, S Steve Katz, P Clark Paylow (GRASSLANDS, THE SHRIEKING) 20th Century barely released this very interesting, sometimes arty part fantasy counterculture movie in 73. Parts might remind you of THE BEGUILLED, ZACHARIAH or even FROGS. Oriole (Cristina Raines aka Tina Herazo) and Acacia (blonde Hilary Thompson) are loco weed smoking "half breed honey" sisters living in isolated post WWI Nebraska. Some fairly

harmless guys on Indian bikes show up, move in and regret it. There's a psychedelic nightmare, a cat fight and death by owl. Keith Carradine is Whizzer the likable leader who claims to be an aviator and Gary Busey and Scott Glenn are cousins. Also with Doria Cook as a female biker (who has an unusual nude scene), Robert Walker as a mute, Mike Combs, and Dan Haggerty. Raines (who looks great in her first role) and Carradine were a couple at the time. HEX was filmed on the Cheyenne River Sioux Reservation in South Dakota. Maltin lists it as rated G but this is clearly an R. John Carradine's role was cut pre-release.

THE HITCHHIKERS (SW, 72) P/D/S Ferd + Beverly Sebastian

Benson (Norman Klar), who runs a Manson inspired communal ranch, trains and sends out his young "sisters" to rob cars while hitching. The new member, blonde rape victim runaway Maggie (star Misty Rowe from GOODBYE NORMA JEAN in a mini dress) has a miscarriage after a cat fight with the jealous Diana (Linda Avery). Benson falls for Maggie, they head for L.A. in a used bus and attend a pot party. Considering the possibilities, this is pretty mild for an R rated drive in movie. The country folk songs are all about Maggie. With Prince Johnny Reb as a biker fence. Ferd was also cinematographer and many Sebastian kids and relatives have roles as victims.

[Click for HO through I](#)

SEVENTIES (1971-1980) HO-I

All reviews by Michael J. Weldon

HOLLYWOOD MAN (Gravedigger, 76) D Jack Starrett, P/S/act Ray Girardin, S Tom Farese, Dominic Gombardella

Rafe (William Smith, more or less playing himself) reluctantly borrows money from Florida gangsters to finish directing his own biker movie. They hire Harvey (Girardin), a biker, to delay the film. Harvey, his girlfriend (Jennifer Billingsley), and his dumb sidekick (Jude Farese) crash the location shoot, claiming to know the star from *RUN, ANGEL, RUN* (!), and go on a rampage of destruction, rape and killing. Meanwhile, the cops harass Rafe too. Mary Woronov (who has a topless scene) doesn't have enough to do as Rafe's co-star/ lover and Don Stroud is his story telling stunt man. The ending is typical 70's we-don't-know-how-to-end-it violence. With John Alderman as a biker, Carmine Cardini, and Byron Mabe. The sappy theme song is heard twice. It was filmed around Fort Lauderdale. Why do I get the feeling that money from Florida gangsters really was borrowed to make this?!

HOLOCAUST 2000 (Unearthly, 77) D/S Alberto De Martino, S Sergio Donati, Michael Robson, P Edmundo Amati

(*THE CHOSEN*) Whenever somebody threatens to stop the plans of the London based American Robert Caine (Kirk Douglas) to build a super nuke plant in a Mideast desert, they die. His rich British wife (Virginia McKenna) is killed by an Arab assassin and a military leader is decapitated by a helicopter. Caine falls for young photographer Sara Golen (Agostina Belli) who tells him how he's helping to make Biblical prophecies come true. Dr. Meyer (Alexander Knox) warns him that "The cup of catastrophe is filled to the brim!" and a Monsignor (Romolo Valli) points out that his computer has printed out the name Jesus – backwards! Convinced that Sara's baby will be the anti-Christ, he conspires with the Monsignor to trick her into having an abortion. Caine has nightmares of a seven headed dragon and of himself bobbing up and down naked as if he were on a trampoline - in the middle of an anti-nuke demonstration. Soon he's in a straitjacket fighting off a mob of asylum inmates while his grown son Angel (Simon Ward) carries on. Also with Anthony Quayle as Prof. Griffith and Adolfo Celi as Dr. Kerouac. The Morricone score is mediocre. This was made by Embassy in London, Rome and Tunisia, but was released here by A.I.P. The print is excellent and the tape includes Japanese trailers for *NIGHT OF THE BLOODY APES* and two Fulci movies. DeMartino was more suited to nonsense like *THE PUMA MAN* (80). If you want to see a better post *OMEN* (76) apocalyptic movie check out *THE MEDUSA TOUCH* (78) starring Richard Burton!

HOME MOVIES (Vestron, 79) P/D Brian DePalma, S many

16 year old Denis (Keith Gordon in his film debut) falls for Kristina (Nancy Allen), the fiance of his egotistical older brother James (early DePalma regular Gerritt Graham). James teaches "Spartanethics," a strict (no meat, smoking, drinking, sex...) and anti female code of living. Kristina, who is secretly a stripper, tries to follow his impossible rules. The doctor father (Vincent Gardenia) gropes every female in sight and has an affair with his nurse and the depressed mother (Mary Davenport) fakes a suicide attempt. Meanwhile "The Maestro" (guest star Kirk Douglas), a film professor introduces some scenes in this movie and pops up (in a tree) to criticize and encourage Denis while he tries to capture his father cheating on film. This PG comedy has some of the absurd spirit of DePalma's *GREETINGS* (68) and *HI MOM!* (70). James orders members of his Boy Scout like camping group to kiss each other, Kristina goes schizo talking to a rabbit puppet, and Denis does his "weekly stakeout" in blackface. Each time he uses his camera he puts on darker makeup and even a wig. A huge dumb cop (Captain Haggerty) calls him a nigger. Also with Loretta Tupper as the grandmother, Theresa Saldana, and a biker party. The score is by Pino Donaggio. It was filmed (as *THE MAESTRO*) on

the Sara Lawrence campus from '76 to '78 before THE FURY (78), starring Douglas, but released afterwards. None of the half dozen student screenwriters ever had another credit but associate producer Sam Irvin later became a director, as did Gordon. Cinematographer James L. Carter, went on to shoot DON'T ANSWER THE PHONE (80) and SATAN'S MISTRESS (81).

HONEY (SVE, 80) D/S Gianfranco Angelucci, S Enrique V. Herrera, P Toni Di Carlo (MIELE DE DONNA) A publisher (Fernando Rey) is forced at gunpoint to read the manuscript of a woman (Susan Scott). The rest of this movie is kinda like Polanski's DIARY OF FORBIDDEN DREAMS (PV #20), as we see the erotic story unfold. Wide eyed Anny (Clio Goldsmith) goes to stay at a big old hotel filled with eccentric characters. She takes a bath and wanders around naked. She hides (naked) under a bed while a couple make love on it. She spies on a silent mystery man who exercises and meditates to sitar music. She has romantic fantasies and a lady "teacher" commands her to strip and confess her "impure thoughts." It's more imaginative and sexy than any recent "erotic thriller." With Donatella Damiani as the big breasted manager. Goldsmith was also naked a lot in THE GIFT (82) and LA CICALA (83).

HORROR HOSPITAL (VCI, 73) D/S/act Anthony Balch, S Alan Watson, P Richard Gordon

Dr. Storm (Michael Gough in a wheelchair) and Olga (Ellen Pollock), a former madame, lure students to a remote home for a holiday (vacation) and turn them into zombies. An obviously gay travel agent (Dennis Price) sends them there and two black leather bikers in full helmets (an idea from THE UNDERTAKER AND HIS PALS?) make sure nobody leaves. Storm whips his dwarf assistant (Skip Martin from MASQUE OF THE RED DEATH) and has a special car that decapitates people. Jason (star Robin Askwith) arrives with Judy (Vanessa Shaw, who has a shower scene). Flashbacks show the evil doc when he could still walk. A long haired satanic rock band (Mystic) plays in a club. Hallmark released the outrageous (for the time) feature in America in '75 as COMPUTER KILLERS. Balch had created the re-release sound version of WITCHCRAFT THROUGH THE AGES.

HOT ICE (SW, 78) P/D/S Stephen Apostoloff

Dyed blonde Patty Kelly and Michael Thayer (from the original ILSA) play international thieves who go to a ski lodge to rob the diamonds of "rock star Diamond Jim" (who kinda resembles an early 70's George Harrison). This boring attempt at a comedy is filled with stock snow sports footage (from the director's SNOW BUNNYS perhaps?), three live musical segments (a three piece soft rock band with no drums) and silly hiding the lover in a closet style comedy. Besides a brief topless dance scene there is no nudity. Forman Shane is the overacting comic lodge owner and Teresa Parker is his cheating wife. Also with Ric Lutz and Rick Cassidy. Ed Wood Jr. was assistant director. Without Wood's twisted screenwriting talents and naked women, Apostoloff/A. C. Stevens (PV #8) was lost (this was his last feature). Wood was fired from a small acting role and died shortly after production. The ending promises a sequel. (!)

H*O*T*S* (Shocking, 79) D Gerald Seth Sindell, S Cheri Caffaro, Joan Buchanan, P W. Terry Davis, Don Schain

(T&A ACADEMY) Blonde working girl Honey (Susan Lynn Kiger) starts her own ANIMAL HOUSE inspired misfit sorority, with the goal of getting even with rich bitch Melody (Lindsay Bloom). Honey and her friends sell bathtub booze and ruin the Dean's pool party. Danny Bonaduce (!) plays guitar in a band, "sings," wrestles in his underwear, and hosts a wet T-shirt contest. Dick Bakalyan and Louis Guss are comic escaped cons (like the ones in LUNCH WAGON - PV #28) and Dorothy Meyer is the (black) house mother. The payoff scene is a strip football game. With a drunken bear, a pet seal, a pinhead, a "robot," fat girl jokes, and topless skydiving. Playboy Playmate Kiger also sings a (dubbed in) ballad. Lisa London,

Pamela Jean Bryant (also in LUNCH WAGON), K. C. Winkler, Sandy Johnson, and Angela Aames are other stars. GINGER series star Caffaro was also a producer.

HOUSE ON SKULL MOUNTAIN (Trash Palace, 74) D Roy Honthaner, S Mildred Pares, P Ray Storey

When the very old Mrs. Cristophe dies, her evil bald servant Thomas (Jean Durand) and maid Lovette (Ella Woods, who sings) take over her mansion. Relatives who have never met arrive for the reading of the will, there's a lightning storm, voodoo drummers play, a hooded phantom lurks and characters die. Lorena (Janee Michelle) and the ("adopted") white anthropology professor Dr. Cunningham (Victor French) spend a romantic time off in the Underground shopping complex of Atlanta. Back at the mansion (filled with African artifacts), Lorena leaves her body and ends up in a secret cavern where voodoo followers chant and dance and her great grandmother is revived. The tame 20th Century Fox horror release, made in Georgia, has some non cliché black characters (including a black lady doctor) but is weakened by having a white hero and a very unconvincing miniature skull mountain. Also with Mike Evans as a smirking wise ass cousin in checkerboard pants and Xernona Clayton. Michelle had been in SCREAM, BLACULA, SCREAM (73). TV fans will recognize French from LITTLE HOUSE ON THE PRAIRIE and Evans from THE JEFFERSONS. Lloyd Nelson (the sheriff) was a regular in Jerry Warren movies. Storey was the production designer of SPIDER BABY. This was the only movie directed by Honthaner, who had edited THE HIDEOUS SUN DEMON! The print is excellent.

I DRINK YOUR BLOOD (Midnight, 71) D/S David Durston, P Jerry Gross

This wild and still disturbing (on many levels) feature was a hit when paired by Cinemation with I EAT YOUR SKIN and advertised with enticing day glo posters. I'm surprised it isn't as well known as LAST HOUSE ON THE LEFT (from the next year) today. A small band of LSD using satanists, led by the sadistic long haired killer Horace Bones (Bhaskar) become stuck in a small town. They drug and torture an old man, so his little grandson laces their food with rabies from a dead dog. Eventually rabid foaming at the mouth hard hat workers attack with machetes, NIGHT OF THE LIVING DEAD style (an unforgettable sight). Some intense loud discordant music (by Clay Pitts) adds to the general unease. Average Americans were terrified by the (very real) possibility of more Manson type murder cults at the time. Here, reluctant scared young whites are led seriously astray by scary deranged minorities. Bhaskar could be Hispanic or Indian, Rollo (George Patterson) is black, and Sue-Li (Jadine Wong) looks and acts like a dragon lady. She dies like a Vietnamese monk war protester and when Rollo goes on a rampage (swinging a dismembered leg!) the foam on his mouth makes him resemble a blackface minstrel. With Rhonda Fultz, Arlene Farber (Mrs. Jerry Gross), and Lynn Lowry, whose incredible career includes films by Metzger, Romero, and Cronenberg. The tape has Japanese subtitles. It's "uncut" compared to U.S. versions but during the opening nude ceremony, pubic hair is obscured and the word ass is censored (!). Durston made STIGMA (72) next.

I HATE MY BODY (SW, 73) D Leon Klimovsky, S Erica Szel

(ODIO MI CUERPO) After an engineer barely survives a drunken post party crash, a former concentration camp doctor transplants his brain into a beautiful woman's body. Leda (Alexandra Bastedo in various wigs) escapes and experiences on the job harassment, date rape attempts and worse. She's propositioned, talked down to and fired from a series of increasingly menial jobs by smug, lying predator men. A shrink, her parents and a priest are all ignorant and non supportive. Eventually Leda steals her own (former) body, whips the Nazi doctor's nurse, and kills and plots to obtain insurance money from "her" former wife. The scriptwriter must be responsible for the fact that this avoids the expected sex, nudity or comedy. Klimovsky is known for his Paul Naschy movies and VAMPIRE'S NIGHT ORGY. A Spanish production, shot in Switzerland, it was dubbed in

England. Signs are in German and the credits are still in Spanish. The Frank Henenlotter Sexy Shocker release is letterboxed.

I LIKE THE GIRLS WHO DO (E.I., 73) D/S Hans Billian,
S Werner Hauff

(LIEBESJAGD DURCH SIEBEN BETTEN) Thomas (Alexander Allerson, who narrates) is a nervous virgin who has to collect seven charms from seven of the girlfriends of his late rich womanizing uncle, in order to inherit his wealth. Thomas' eager father helps set up many of the seven comic sex scenes, related as flashbacks. Thomas is with women in a shower, on a terrace (as excited construction workers watch), in a whore house and in a tree house. A woman in a bed store convinces a drunken night watchman that she's a lifelike naked mannequin. Thomas is tricked into having sex on a stage in a nightclub with a black "man devouring volcano from Trinidad." He calls her a slave as his father watches. Allerson was also in several Fassbinder movies. Alena Penz, Gunther Ziegler, and Franziska Stommer co-star. The W. German soft core sex movie is followed by PEEPING IN A GIRLS DORM, a new short with three pot smoking lesbians (including Tina Kraus) in a New Jersey basement.

I MISS YOU, HUGS AND KISSES (Video Vortex, 78) P/D/S Murray Markowitz, P Charles Zachery Markowitz

In this confusing mean spirited tale (based on an actual murder), flashbacks during a murder trial reveal how Charles (Donald Pilon) the son of a victim of the Nazis, escaped from Communist Hungary, worked in a chicken slaughterhouse and eventually became a Toronto millionaire with a construction business. He falls for and marries German model Magdalene (Elke Sommer, who has topless scenes). Her photographer ex-lover blackmails both of them. She hires a boxer managed by a man who hates her husband to murder him, but is killed (a bloody head bashing) herself. With flashbacks and fantasy scenes inside of flashbacks. The music is by Howard Shore. The tape has Greek subtitles. This was a banned "video nasty" in England.

AN INNOCENT WIFE (SVE, 7-) D Dean Ritchie, S Alpha Blair

After a sex scene, blonde Angela's husband goes away on business. Angela masturbates, then is seduced by her hash smoking gardener, then by the gardener and another guy. It's all a blackmail plot by her husband's office rival. This very bad excuse for a sex movie is made much worse by the addition of ugly hard core insert shots. It seems European (the English dialog is beyond just bad acting) and is in faded color.

INN OF 1000 SINS (Seduction, 74) D/S Kurt Nachmann

(ER WAR BESONDERS WERTVOLL FUR DIE DAMEN - EIN ECHTER HAUSFRAUENFREUND, THE HAPPY GIGOLO, ROOM SERVICE) Albert (Peter Hamm, who narrates) relates flashbacks to a lady shrink. While in the army, he's tricked by a rich old voyeur into having sex with a beautiful naked redhead by a waterfall, then is paid and sent away humiliated. Albert marries and has kids but becomes the house stud for hire at a hotel. Flashbacks inside flashbacks show him having sex with various women (including his wife) and he confesses to a priest (who became Irish in the dubbing). The W. German soft core sex movie features sex in a wine cellar and in a tree. The main attempt at humor is when a woman from Georgia bites his dick and he has to wear a bandage. With Rose Margaret Keil and Gisela Kraus. It's followed by a pretty terrible new lesbian short.

INQUISITION (Sinister, 76) D/S/star Jacinto Molina, P Roberto Moreno

This is a seemingly uncut English dubbed version of a Spanish/ Italian production set in 16th century France during the plague. The first feature directed by Molina/Naschy, it mixes wild exploitation with some period detail and actual history. Notorious witch hunter Judge Bernard de Fossey (Naschy) and two other

men arrive in a town for a series of trials, torture chamber sessions and burnings. Four nude beauties frolic in a river, but after a troublemaking one eyed voyeur servant reports to the judges, naked women are stretched, burned, cut and killed in the name of God. When the lover of Catherine (Monica Randall), the daughter of the judge's wealthy host, is killed, she turns to witchcraft. Catherine has nightmares and visions but her experiences at a "sabat" turn out to be pure fantasy. One nightmare looks and sounds like a Sergio Leone movie flashback. The tortured judge becomes obsessed with her but tries to resist. After his sex fantasy, he whips himself. They eventually are both burned at the stake. There's a goat head devil and Naschy himself appears as Satan. Daniela Giordano plays Catherine's friend. It was released in 78.

INVASION OF THE GIRL SNATCHERS (JFTHOI, 73) P/D Lee Jones, P/S Phineas T. Pinkham, S Carla Rueckert

(THE HIDAN OF MOUNT BEINJOW) During a "ceremony" with a talkative priest, people are killed and revived as zombies with a machine so the bodies can be used by aliens (or something like that). Some (very young) agents try to infiltrate the cult and stop the killing. It took a while to figure out that this amateur rural southern movie (great accents) is an intentional comedy. Lines include: "Jesus, this whole thing is nuts!" and "This guy has to be on junk!" An arm is cut off, a (topless) girl in a blonde wig named Ruthie is tied up and a Long John Baldry poster is on a wall. Caspar is a skinny long haired kid with a motorcycle. Many characters have (impressive looking) very long straight early 70s hair. The music is original comic folk and country tunes. It's inept but charming in a way that could never be duplicated today or in another place (it's from Kentucky). Jones had produced William Girdler movies.

INVISIBLE STRANGLER (Video Treasures, 76) D John Florea, S Arthur C. Pierce, P Earl Lyon

Robert Foxworth stars as a detective after Roger Sands (Frank Ashmore), an escaped con who kills women (all blondes) while he's invisible. Sands had killed his horrible (blonde) former movie star mother and studied mind control in prison. The plot is suspiciously similar to SOUL VENGEANCE -! (75) and PSYCHIC KILLER (76) but this is much tamer in every way to those and was released later. Stefanie Powers is the cop's sexy wife Candy who can't cook and Elke Sommer is a lonely rich intended victim. Leslie Parrish, Marianna Hill and Sue Lyon are totally wasted as briefly seen women who have to pretend to be strangled. With Percy Rodriguez, Cesare Danova, chase scenes and a disco scene (with a boogie song). 10 years earlier Pierce and Lyon had collaborated on CYBORG 2087 (copied by THE TERMINATOR), DESTINATION INNER SPACE and DIMENSION 5.

IS THIS TRIP REALLY NECESSARY? (Tropic Twilight, 70) P/D Ben Benoit, S Lee Kalcheim, P Ray Dorn, Lynn Steed

(BLOOD OF THE IRON MAIDEN) This fun comedy started production in '68, was released by Hollywood Star Pictures (with an M rating), then was thought to be lost. It's filled with Hollywood in jokes, light shows and trip sequences. Laughing, leering, cigar smoking "king of the nudies" Rambeau (Marvin Miller) chooses three girls from auditions and invites them to his family mansion to star in his new movie to be filmed in his dungeon. He puts LSD sugar cubes in their drinks and two of them (and his cameraman servant) die accidentally. Meanwhile Peter

(Peter Duryea - who resembles his father Dan) rushes to clubs trying to find out where the location is and rescue his red haired girlfriend (Barbara Mallory). His only lead is a little blonde go-go bikini dancer (Carol Kane in her first role). She's so high ("I'm the first space girl!") that he takes her to an old doctor (John Carradine) who gives her shock treatments and laughing gas and wants to shoot her up with coffee! Hippy band Weeds Own plays psych jams on and off screen. With Patti Heider as a wisecracking adult movie vet and Darien Daniels as the black actress (the first to go). Carradine, Miller (with his booming announcer voice), and (16 year old!) Kane, from Cleveland, are all very funny. The color is faded and parts are damaged. Kalcheim was also the (uncredited) screenwriter of LET'S SCARE JESSICA TO DEATH (71). Cinematographer Austin McKinney had worked for Ray Dennis Steckler, Ted Mikels, and Jack Hill.

[Click for J through L](#)

SEVENTIES (1971-1980) J - L

All reviews by Michael J. Weldon

JAGUAR LIVES! (TWE, 79) D Ernest Pintoff, S Yabo Yablonsky, P Derek Gibson
Jonathan Cross (blonde Joe Lewis) aka famous martial arts fighting agent Jaguar is ordered to stop a worldwide heroin cartel. This is a rambling and pretty senseless 70s adventure with bell bottoms and bad haircuts. Jaguar never stays in one country very long and each location has another guest star (most from Bond films). Donald Pleasence is funny as a bearded Central American dictator and John Huston is serious as a wheelchair bound shipping magnate. Christopher Lee is the main villain in Japan where Jaguar battles wrestlers, swordsmen and knife fighters in a graveyard. It opens with a giant religious cross exploding and includes sex with a nun (Sally Faulkner). Jaguar is unintentionally funny when he hangs onto a speeding car in Madrid and does a nunchuck demonstration for orphans in Macao. With Capucine, Barbara Bach, Woody Strode as his half breed trainer, Joseph Wiseman as a blind Arab, and Gabriel Melgar (a kid from CHICO AND THE MAN). Parts also take place in NYC (where the WTC is featured) and Hong Kong (where people stare at the camera), but most of this AIP release was shot in Spain. It's interesting to hear topical references to the Khmer Rouge and U.S. aid going to Afghanistan - where the poppy fields are. Karate school owner Lewis returned in **FORCE FIVE** (81). The director's next was **LUNCH WAGON** (PV # 28).

JANIE (Alpha Blue, 70) P/D Jack Brauman, S Mary Jane Carpenter, James Foley
Bored, twisted teen Janie (Mary Jane Carpenter from **HOW TO SUCCEED WITH SEX** in a blonde wig) wears white go go boots and a bow in her hair. She relates flashbacks to her older lover in bed. She sets up her girlfriend with a man, gets turned on watching them then runs them over with his car. She goes home with a lesbian (who wears all black) and kills her with a razor. She starts to seduce a man (Michael Findlay) on a pier but kills him too. Her pot smoking stepmother (Roberta Findlay, with a heavy Queens accent) calls her a "Teenage Pig!" before dying and Janie ends up in a straightjacket. Roberta was also the cinematographer. The just over an hour long psycho movie is by the director of **BLONDE ON A BUM TRIP**. The rambling wah wah guitar instrumentals are by The Fear.

JOY RIDE TO NOWHERE (All Seasons, 77) P/D/S/act Mel Welles, P/S Ronald Ross, S Buck Flower, John Goff

Much of this PG rated movie is (too dark) night time car chases, and slo/mo crashes (shot by Ross) featuring real race drivers like guest star Len Lesser. The story part is OK though. Pregnant blonde high school student Cindy (Sandy Sevrano) decides to hitch to L.A. but is robbed by a bald guy. Leslie Ackerman (later in **BLAME IT ON THE NIGHT**) becomes the real star as her cute cheerful best friend. They steal a Cadillac with hot loot in the trunk and gangsters chase after them. Welles (a lot bigger than he was in **LITTLE SHOP OF HORRORS**) plays Tank McCall, the local club owner gangster who "owns the town." Flashbacks and split screen techniques are both used and the music includes slide guitar, pop songs and funk music. With John Alderman as a cop and a gang of friendly black street racers. At the end Cindy has a miscarriage and exclaims "There is a God!"

KAZAN (Tropic Twilight, 71) D/S "Miles Deem", S Mila Vitelli, P Ralph Zucker
(**JUNGLE MASTER**, **KARZAN**, **IL FAVOLOSO UOMO DELLA GIUNGLA**, **KARZAN AND HIS MATE**) Members of the safari of British Lord Carter (Roger Browne) needlessly kill many wild animals (stock footage) and Swahili natives (actors and some real footage) as they search for a "white ape." The superstitious bearers flee but the faithful Mogambo remains. Eventually anthropologist Monica (Melu Valente) is taken to the tree house of blonde Kazan ("Johnny Kissmuller Jr.") and his blonde jungle woman Sheila ("Simone Blondell"). Sheila has a cat fight with a black native woman and is tied up several times. Kazan battles a man in a suit gorilla and is

captured several times. Cheeta comes to the rescue. Carter says "By Jove!" The setting is modern day, Kazan has early 70's styled hair, and the fight sound FX are like in a kung fu movie. With Ettore Manni, Jerry Ross, and "Crazy Mathews" as a mute.

THE KEEPER (Interglobal, 75) D/S T. Y. Drake, P Donald Wilson

In 1947, private eye Richard Driver (Tell Schreiber) tries to expose the evil owner of an asylum. Christopher Lee, walking stooped with a cane, uses "hypnotherapy," a two way mirror, and an electric control board to control his patients ("Obey the Keeper!"). There's a helpful newspaper boy, a man in a dress and a pair of Tor sized twins. The slow moving (G rated?) movie was filmed in Vancouver (many years before it became a Hollywood TV show annex). The little known feature was obviously done on a low budget (often on minimal sets) but has great psychedelic swirl FX and a synth score. Ross Verarian co-stars as a comedy relief inspector and Sally Gray is an undercover cop.

KILL CASTRO (Monterey, 78) D/S Chuck Workman, S Robin Swicord, P Peter J. Barton

(CUBA CROSSING, SWEET DIRTY TONY, THE MERCENARIES) Tony (Stuart Whitman), a Key West boat captain, is hired to take some Cuban exiles home to kill Castro. Robert Vaughn, Caren Kaye, a loud drug dealing gangster (Michael Gazzo), and the wealthy Mr. Bell (Raymond St. Jacques) all mislead and double cross each other and use Tony, whose girlfriend is kidnapped. Actual 60s newsreel scenes and JFK speeches are used along with (recreated) Bay Of Pigs invasion flashbacks. Also with Woody Strode as Tony's faithful partner, Sybil Danning, Albert Salmi and Monty Rock III in drag. There's also a drag queen Monroe singer, death by sharks and turtles, a real cockfight and two nearly naked black men fighting to the death for a betting audience. The synth music is pretty good and there's a song by Boney M (it was a W. German co-production). By the director of STOOGEMANIA.

KILLER SNAKES (SW, 72) D Kuei Chi-Huang, S I. Kuang, P Run Me Shaw

Shy, scrawny, pathetic delivery boy Chi Long (Kan Kuo-Liang) who lives in a big city shack saves snakes (being sold for food in a snake shop) and uses his new "friends" to avenge his tormenters. Although inspired by the PG rated BEN (from the same year), this Hong Kong movie has S+M sex fantasy dreams, a b/w S+M flashback, hookers, a virgin sold by a woman for money and various naked women bound and gagged by the disturbed Chi Long. Besides his main killer cobra and countless other snakes, he uses two large lizards. Snakes seem to leap at some victims and a man dies in a whole room full of them. The Panavision print is letterboxed but extremely worn. It was released here (with an X rating) by Mahler Films. By the director of BAMBOO HOUSE OF DOLLS and the writer of BLACK MAGIC.

LAST DAYS OF PLANET EARTH (Par, 74) D Toshio Masuda, S Toshio Yasumi, Shinubu Hashimodo, P Tomoyuki Tanaka

(NOSTRADAMUS NO DAIYOGEN, CATASTROPHE 1999) An offscreen narrator talks (throughout the movie) about the prophecies of Nostradamus. Wise anti-pollution activist Dr. Nishiyama (star Tetsuro Tamba) warns officials of "the end of so called civilization" and we see one apocalyptic phenomenon after another. The fisherman father of Akira (Toshio Kurosawa), the photographer boyfriend of his daughter Mariko (Kaoru Yumi) tries to kill himself when all the fish die. Clouds cause hallucinations, plants attack in the subway, the South Pacific freezes, and it snows at the pyramids. Some kids become super athletic and giant slugs and bats attack. The main characters eventually go to New Guinea where it rains leeches.

Then American nuclear ships and subs launch many missiles and cities are blown apart. At the end two pathetic naked post nuke mutants fight each other. Actual photos or film clips of Hitler, mass starvation, radiation burns and mutant babies are stark contrasts to the sometimes laughable studio FX scenes. Also with a Theremin theme and blackout segues. Toho had released the popular SUBMERSION OF JAPAN (also with Tamba) earlier the same year but the studio was criticized in Japan for showing bomb survivors as monsters in LAST DAYS. The film was cut, then withdrawn from circulation after being aired on TV in 1980, a year of worldwide anti-nuclear protests. Tamba went on to roles in TIDAL WAVE (75) and MESSAGE FROM SPACE (78).

LEPKE (Warners, 75) P/D Menahem Golan, S Wesley Lau, Tamar Hoffs
The rise and fall of "Murder Inc." leader Louis Buchalter (Tony Curtis) is told on 30s style Hollywood backlot streets with some 70s style violence. The only major gangster to die in the chair, the Jewish Lepke (who sold heroin and had many people killed) is set up by Italians, led by Lucky Luciano (Vic Tayback), New York DA Thomas Dewey and even columnist Walter Winchell (JFK impersonator Vaughn Meader). Special attention is given to the details of using the electric chair. It's no ONCE UPON A TIME IN AMERICA, but this was Curtis' best role since THE BOSTON STRANGLER. With Anjanette Comer as his adoring wife, Milton Berle, acting very serious as her father and Warren Berlinger as his best friend. Shootouts and slo mo deaths take place in a movie theater (showing b/w gangster films) and at Coney Island. Also with Mary Wilcox (from LOVE ME DEADLY) as a blonde seductress, Michael Callan (lawyer), Luis Gussman, and former Psychotronic store shopper Barry Miller as Lepke as a kid. Andrew Davis was cinematographer. Hoffs is the mother of the Bangles' lead singer.

LADY COCOA (Unicorn, 74) P/D Matt Cimber, S George Theakos
Cocoa (Lola Falana), a mob informant, is released from jail to testify. A Nam vet cop (Gene Washington) and a weary older cop (big Alex Drier) have to guard her in a Lake Tahoe hotel. Falana is pretty much the whole show, acting angry, sarcastic, manipulative, demanding, superior (she quotes books and records), childish and sexy. She takes a lot of (offscreen) showers, spends a lot of time in a yellow towel and has topless sex scenes. Falana, a Vegas star who had been discovered by Sammy Davis Jr., was also in THE KLANSMAN the same year. With "Mean" Joe Green (also in the director's THE BLACK SIX) as her gangland lover, James Watson Jr. as his comic sidekick, Buck Flower as a drunk gambler and oddest of all, Millie Perkins (also in the director's weird THE WITCH WHO CAME FROM THE SEA) as a newlywed who turns out to be a hitman. The irritating theme song "Pop Goes The Weasel" is heard many times. The male stars are known to football fans. FAKE OUT (82) was Cimber's white cast remake.

THE LAST PORNO FLICK (Tapes Of Terror, 74) D Ray Marsh, S Lawrence Di Tillo, P Steve Bond
(THE MAD MOVIE MAKERS) This PG rated comedy is a lot like an extended ethnic comedy sitcom with LUCY SHOW schemes. L.A. cab drivers Ziggy (Mike Pataki) and Tony (Frank Calzagnini) convince Boris their boss (Mike Kellin) to back their get rich plans to make a porno movie and tell people they're making a religious picture. They hire an inept hippy director called O.D. (Tom Signorelli, from ALICE SWEET ALICE) and a gay cameraman. Boris becomes the "acting coach" for their airhead blonde star (Robyn Hilton, from BLAZING SADDLES), their wives want to act, and Tony's mom and her Italian lady friends visit the set. Eventually they get busted and are helped out by the Godfather (Anthony Carbone from BUCKET OF BLOOD). With Marianna Hill as Tony's wife, Colleen Camp in one of her first roles, Roberta Collins, Annik Borel and Stuart Lancaster. Note: The production credits are fake but this was made by the people who financed DEEP THROAT. Lou Peraino (aka Lou Perry) made millions from the early porn hit, then started

Bryanston Films. He backed and/or released THE TEXAS CHAINSAW MASSACRE, ANDY WARHOL'S FRANKENSTEIN, THAT'S THE WAY OF THE WORLD and THE DEVIL'S RAIN.

LISA AND THE DEVIL (Anchor Bay, 72) D/S Mario Bava, P/S Alfred Leone (LISA e il DIAVOLO) The lush color, cinematography and beautiful elaborate details make this a fascinating ghoulish black humor ghost story. Seeing it as planned (for the first time), it even makes sense (in a CARNIVAL OF SOULS way). Characters in a large old mansion love and/or kill each other. Bald servant Leandro (Telly Savalas) manipulates them (and some creepy mannequin doubles). The obsessed psycho son (Alessio Orano with real wide lapels) of the blind Countessa (Alida Valli) thinks that tourist Lisa (Elke Sommer) is his lost love. A wealthy beauty (Sylva Koscina) with a chauffeur/lover (Gabrielle Tinti) drives over her husband - again and again. In the inspired ending, they're all rotted corpses on a luxury jet piloted by the devil (!) Sommer (who is appropriately confused and blank faced throughout) and Koscina both have nude scenes. Pre KOJAK Savalas sucks on lollipops. Lamberto Bava was assistant director and a concerto was directed by Paul Mauriat. Leone had it seriously cut and reedited with new footage for America as HOUSE OF EXORCISM. This very welcome letterboxed 116 min. video release adds three scenes and an unfinished trailer at the end. Koscina is featured in a strong R nude love scene and a brutal murder scene.

THE LITTLE CIGARS (Shocking, 74) D Chris Christenberry, S Louis Garfinkle, Frank Ray Perilli, P Albert Band

36 years after THE TERROR OF TINYTOWN, Billy Curtis (who had just been in HIGH PLAINS DRIFTER) got to star in another movie. Slick Bender (Curtis) and his band of short thieves meet tough waitress Cleo (Angel Tompkins) in Ohio while putting on a (terrible) live outdoor show and robbing and insulting the thickheaded locals. They also sell candy bars for sexual potency. She pushes Slick to think bigger, so soon they rob a gas station, a movie theater (showing DILLINGER), and a laundry. Eventually the mismatched lovers rob an L.A. bank and are tracked down by his angry, now violent former buddies. Curtis gets called Mighty Mouse and Grumpy, but he does get the (tall blonde) girl. The co-stars are Felix "Cousin Itt" Silla as an explosive expert, Jerry Maren, Frank Delfino, and Emory Souza. Also with Angelo Rossitto in a police lineup, Michael Pataki, and Gayle Davis and Sharon Kelly as strippers. AIP released the unique PG rated feature.

LITTLE LAURA AND BIG JOHN (HPV, 72) D/S Luke Moberley and Bob Woodburn, P Lou Wiethe

In the Pompano, Florida beach area John Ashley (Fabian) accidentally shoots an Indian. Soon he's robbing banks and trains with his childhood sweetheart Laura (Karen Black) while wearing an eyepatch. Laura's mother (Ivy Thayer) talks to the camera as she relates it all in confused flashbacks (even though she didn't witness anything first hand). Kenny Miller provides comic relief as John's horny blonde cousin. Black's major scene is singing while drunk. An unknown actress has a topless scene and another takes a nude swim. The music includes inappropriate 70's wah wah guitar. The sets are extremely cheap, the editing is awful and the print is jumpy and worn. Also with Paul Gleason as the sheriff. Fabian had also been in Larry Buchanan's similar but better regional BONNIE AND CLYDE copy, A BULLET FOR PRETTY BOY (PV #33).

LITTLE MISS INNOCENCE (SVE, 73) P/D Chris Warfield, S e. e. Patrick

A Hollywood bachelor music arranger (John Alderman) with a foldout Isaac Hayes LP on his wall, lets two girls spend the night. The next day, after a walk through parks and Chinatown, they refuse to leave, both demanding more and more (soft

core) sex all over the house in a plot to “screw him to death.” Underage long haired blonde Judy (Judy Medford aka Terri Johnson) was a virgin when they arrived but Carol (Sandy Dempsey) turns out to be a very damaged blackmailing man hater who ties him up and whips him as she freaks out. Busy nudie movie vet Alderman (with grey hair) acts older than he was and the others act younger then they were. The cinematography is by Ray Dennis Steckler. The later but better DEATH GAME (PV #16), with “real” actors is similar.

LOOSE SHOES (Key, 77) D/act Ira Miller, S Varley Smith, P Joel Chernoff (COMING ATTRACTIONS) Fake trailers and ads (one is for pot) are featured in yet another obscure, dated, anything goes comedy. Invasion of The Penis Snatchers, Skateboarders From Hell (with Betty Thomas and Mark Volman), Billy Jerk Goes To Hell (with Tom Baker and Billy Curtis) and Return to Bacon County (with Susan Tyrrell and Ed Lauter) are some of the (overlong) trailers. In a western spoof (starring Sid Haig!), the cowboys are gangsters and the Indians are from India (one is Van Dyke Parks!). Bill Murray (same year as SNL debuted) stars in a prison movie. It ends with an imitation 30s short with somebody as Cab Calloway singing about being happy with a “tight pussy, loose shoes and a warm place to shit.” Also with Avery Schreiber (as a pot smoking ballerina in drag), Buddy Hackett, Howard Hesseman, Kinky Friedman, Jaye P. Morgan, Misty Rowe, Bill Zuckert (same year as KENTUCKY FRIED MOVIE) and a Woody Allen imitator. Harry Shearer and Gary Owens were narrators. It was backed by Mel Brooks.

LUNCH WAGON (Media, 80) D Ernest Pintoff, S Leon Phillips, Marshall Harvey, Terrie Frankle, P Marke Borde
Three roommates open a pink lunch wagon at a construction site and are harassed by gang backed rivals. Rosanne Katon, Pam Bryant (also in DON'T ANSWER THE PHONE) and Candy Moore all look great, are funny, have topless scenes, and change their clothes a lot. The first two had been Playboy centerfolds in 78 but knockout blonde Moore who plays the cook who works out had been the daughter on THE LUCY SHOW (!). The Missing Persons (with platinum blonde Dale Bozzio) play a new wave quartet. They act and do two songs (one good, one just silly). Chuck McCann and Vic Dunlop as a comic pair of overweight ex cons have too much screen time. With George (MEAN STREETS) Memmoli as the huge voyeur gas station owner, Rose Marie, Louisa Moritz (who also has a topless scene), Vince, Jimmy and even Nels (!) Van Patton, a Cheap Trick poster and some awful GONG SHOW inspired acts. It's not bad for a 70s style drive in comedy. By the director of WHO KILLED MARY WHAT'S'ERNAME? (PV #25).

[Click for M through N](#)

SEVENTIES (1971-1980) M-N
All reviews by Michael J. Weldon

THE MAD LOVE OF A HOT VAMPIRE (SW, 7-) D "Sven Christian" (Ray Dennis Steckler)

Only in Vegas would a long time local TV horror host (Jim Parker - he's terrible) appear as a comic Dracula in a hard core sex movie. In what could have been called VAMPIRE HOOKERS, 3 women are sent out (by Drac) for sex with 3 Johns. All spend a lot of time giving BJ's, one spansks her guy, and the prettiest one really gets into her work, talks during sex and makes funny faces. One eventually reveals really huge teeth and bites a guy's cock (seen in bloody close-up). An irritating insane laughing hunchback also gets off. Also with Van Helsing and Jane Bond (Steckler's wife Carolyn Brandt) who narrates and does the on screen intro. It's a long way from RAT FINK A BOO BOO! The Frank Henenlotter Sexy Shocker release is followed by about 40 mins. of THE HORNY VAMPIRE, an even worse comedy about an inept vampire who watches another vampire in 3 sex scenes, then tries to pass through a door and gets his dick stuck (!).

MAKIN' IT (Academy, 80) D/S Dan Seeger, P/S/act Harry Hope, S Stan Foster (RUNNIN' HOT) Two women are paroled from prison, form the multi racial female singing trio Hot and end up singing in a bar backed by a band in the corrupt desert town of Pitts. The comedy involves the stars tricking and humiliating the lecherous overweight judge (Joe Marmo), the sheriff (the producer) and a sexy parole board member (A'lesha Breward). It ends with car chases and explosions. Lead singer Margo (star Gwen Owens) with an afro, Carol (Cathy Carson) and Maria (Juanita Curiel) make up the funky group that had several chart hits around 77/8 on Big Tree. They do five songs here and are pretty good. Rory Calhoun shows up in a blue suit as a famous producer. Margot Hope (FEMME FONTAINE - PV #22) was production assistant and Nancy Hope was associate producer.

THE MAN WITH BOGART'S FACE (Fox, 80) P/S Andrew J. Fenady, D Robert Day (SAM MARLOWE, PRIVATE EYE) A plastic surgeon (Philip Baker Hall) turns a modern day Hollywood P.I. (Robert Sacchi, who narrates) into a Bogart clone. Marlowe solves a complex case while making references to crime movies and actors of the past. The PG rated nostalgia movie is pretty tedious but features an interesting support cast and bit part guest stars. Michelle Phillips (who is supposed to resemble Gene Tierney in LAURA) and Olivia Hussey are the female leads, Victor Buono is a Sydney Greenstreet type, Franco Nero is a wealthy Arab, Misty Rowe is the sexy blonde secretary and Dick Bakalyan and Greg Palmer are cops. Herbert Lom and Jay Robinson turn out to be the villains and Buck Kartalian is married to a giant (A'Leshia Brevard). Locations include The Hollywood Bowl, The Hollywood Wax Museum, and Catalina Island. There's a LADY FROM SHANGHAI style hall of mirrors sequence, car chases, a shark attack and an out of place soul music theme song. Also with Martin Kosleck, George Raft, Mike Mazurki, Victor Sen Yung, Henry Wilcoxon, Yvonne DeCarlo, and Sybil Danning. Current (TCM movie) host Robert Osborne is a reporter. CBS aired their BOGIE bio movie the same year.

MAN WITH THE ICY EYES (SW, 71) D Alberto DeMartino, P F. T. Gay (L'UOMO DAGLI OCCHI DI GHIACIO) In New Mexico, a young reporter (Antonio Sabato) with a scooter investigates the shooting of a Senator. It doesn't make all that much sense but at least the location (Albuquerque) is different and the support cast includes Barbara Bouchet (blonde actress witness), Victor Buono (city editor), and Keenan Wynn (publisher). Faith Domergue is the sister of the accused, who has been sentenced to the gas chamber. With courtroom flashbacks

in negative, tinted b/w scenes, hostile Mexicans, a crippled psychic and a midget informer. Marquee announces SABATA and BURN! (both 69) and ELVIS: THAT'S THE WAY IT IS (70). The print is worn and there is no screenwriter credit. By the director of THE PUMA MAN (79).

MEAT IS MEAT (SW, 71) D/S Guido Zurli, S Karl Ross, Enzo Gicca (LO STRANGOLATORE DI VIENNA, THE MAD BUTCHER) In 1930, Otto (Victor Buono), just released from an asylum, takes back control of his Vienna butcher shop. A Chicago Tribune reporter (Brad Harris) suspects that Otto is responsible for several murders. He is of course and in this semi-comic Italian/German Sweeney Todd variation, he strangles (mostly female) victims, then grinds them into sausages in a large machine. The sets look very cheap and minimal but actors were also filmed in impressive historical Vienna locations, including on the Ferris wheel (also in THE THIRD MAN) and by the old royal palace. Otto is also a voyeur, so we see shadows of nudes and several (unidentified) women have topless scenes. A lot of time is spent showing Otto cutting meat and parts are scored with psychedelic fuzz guitar parts. With Sybil Martin, Franca Polcelli, and Karin Field as Otto's wife. It was released (with fake credits) by V.I.P. (an offshoot of Boxoffice Int.), billed with FRANKENSTEIN'S CASTLE OF FREAKS (PV # 7).

MEDICINE BALL CARAVAN (VSOM, 71) D/interviewer Francois Reichenbach (WE HAVE COME FOR YOUR DAUGHTERS) In '70, a convoy of big white buses filled with stoned young people (and big S.F. FM DJ Tom Donahue) traveled across the country presenting shows. Warner Brothers backed the trip and released this (part split screen) feature and an LP. Martin Scorsese (who had edited WOODSTOCK) spent nine months cutting down nine hours of footage (130! hours were shot) to 88 mins. Too much time is spent on traveling, talking, arrests and nude showers. Only four acts perform but the music (mostly filmed at night) is good. B. B. King (the only artist not on Warners) does "How Blue Can You Get," "Just A Little Bit Of Love" and an instrumental. Alice Cooper swings a light bulb, throws feathers and shoots a gun during an edited strobe lit version of "Black Ju Ju." Cajun fiddler Doug Kershaw (dressed all in black) does a short version of "Louisiana Man," then an instrumental "Battle Of New Orleans" that approaches Velvet Underground style intensity. Former Beau Brummels singer Sal Valentino does an offstage solo number then joins Stoneground for an impressive extended freakout version of Dylan's "It Takes A Lot To Laugh..." The large S. F. group (with female singers and dancers) was formed for the caravan and also was in DRACULA A. D. 1972. It all ends at Antioch College in Ohio where student radicals and angry feminists confront the festival people for being naive corporate sponsored sellouts. NYC street performer David Peel gets into the act yelling "Somebody pulled a knife on Me! Altamont! Viet Nam! Mussolini!..." Wonder how those former students feel about AOL Time Warner?! Joe Boyd was the music supervisor. The French director also made SEX O'CLOCK U.S.A. (76).

MIDNIGHT MADNESS (Anchor Bay, 80) D/S David Wechter, Michael Nankin, P Ron Miller

When this harmless PG rated comedy about five young rival teams on a Hollywood scavenger hunt was released by Disney, it was criticized for being in bad taste for the wholesome company. How times have changed! David Naughton leads a team with his girlfriend (Debra Clinger) and his attention seeking little brother (18 year old Michael J. Fox easily playing younger). Eddie Deezen and his nerd look-alike friends resemble Devo on their scooters. Stephen Furst and his loser buddies use a super van with a computer. Maggie Roswell leads an all girl group (with huge twins) and Dirk Blocker is one of the jocks. Locations include Griffith Observatory, LAX, a miniature golf course, a deluxe hotel, and a video arcade. Characters say "Have a cow" and "whatever," and Paul Reubens already looks and pretty much acts like Pee Wee Herman. With a Dr. Pepper in joke (Naughton was on their TV commercials) and plugs for Pabst Blue Ribbon beer. Alan Solomon is the guy who plans it all and familiar comic actors Marvin Kaplan,

Irene Tedrow and John Fiedler have roles. The music is by Julius Wechter (of the Baja Marimba Band). Like this, the bigger budgeted SCAVENGER HUNT (79) was also a box office flop.

THE MIGHTY PEKING MAN (76) D Ho Meng-Hua, S I. Kuang, P RunRun Shaw (XING XING WANG, GOLIATHON) Explorer Johnny Fang (Li Hsui-Hsien/Danny Lee) is hired to go to The Himalayas and bring back a giant ape. He falls for the blonde jungle woman (Evelyne Kraft) who helps him and the man in a suit Kong copy eventually stomps people and buildings in India, then Hong Kong. Feng has flashbacks (about his cheating fiance) and she relates childhood plane crash flashbacks. She also swings her pet leopard around, goes for slo mo runs in her brief jungle bikini, and fights off the lecherous shameless showman. Chinese were darkened up to play Indians, but real Indians are in other scenes. You get the usual obvious GODZILLA movie style models, plus an elephant stampede, quicksand, a tiger attack, a leg bitten off, romantic pop songs, Brits, and a flaming ape. The director also made more outrageous movies like THE FLYING GUILLOTINE and BLACK MAGIC (both 75), the star was also in INFRA MAN and THE KILLER and the Swiss born Kraft had starred in the German LADY DRACULA. Quentin Tarantino (seen on the video box) arranged for the Shawscope feature to have a theatrical midnight movie release, but for me, it's really not quite special (or bad) enough to qualify.

MISSION KILLFAST (TVM, 80) P/D/S/edit Ted V. Mikel, S Hugh Smith, Don Rene Patterson

According to our interview (PV #32), Mikel was hired in '80 to make this, but post production wasn't finished until about ten years later. Apparently the only man who can save the country from highly trained, nuclear armed terrorists who are backed by Vegas gangsters, is martial arts school Master Tiger Yang, who arrives in a white suit. He's also seen with his family as grand martial of a (real) street parade. The son (Kyle E. Cranston) of the main casino owning Italian villain (Harry Pugh) runs Scam, a men's magazine, so models pose, some before being killed. Cat (Sharon Hughes) goes undercover to avenge her father's death, Shanti aka Dr. Wendy (Mikel's real life woman) poses several times in bikinis and Jewel Sheppard has the standout nude scenes. A demonic looking rapist cop turns out to be somebody else in disguise. With lots of explosions, a flaming man, Ted's voice on a car phone, important faxes, and typically overdone sound FX. It was filmed in Las Vegas and Reno. If released when new, the Korean Yang could have been as famous as Leo Fong (PV #19)!

MISTER DEATHMAN (Shocking, 77) D Michael Moore, S Emmett Murphy, P Hans Kuhle, Raymond R. Homer

Graves (David Broadnax) is an international spy hired by an aerospace company in NYC to find a missing scientist. He goes to Switzerland and South Africa, is beaten, thrown out of a plane and into a dungeon. He's also called boy, banana, and spadehead. Even his partners (Arthur Brauss and Lena Nichols) sell him out, but he can always rely on his exploding cigars. On an island in the Indian Ocean the evil Liz (Stella Stevens from SLAUGHTER) says "Bring me back his head!" She has killer dogs, a whip, and lesbian tendencies and takes orders from a huge talking computer in a dungeon. The soundtrack features 70's wah wah guitar. Broadnax (of ZOMBIE ISLAND MASSACRE fame) also wrote the story. Moore had directed American movies starring Elvis and Roy Orbison! You can see a boom microphone in this one! The tape has Dutch subtitles.

MY FRIENDS NEED KILLING (Shocking, 76) P/D/S/edit Paul Leder, P Jack Marshall In this depressing psycho Nam vet movie, Gene Klein (Greg Mullavey) has nightmares and flashbacks of war atrocities. The former POW leaves his concerned wife (the late Meredith MacRae, who also has flashbacks) behind as he visits a

different former G.I. each day. He talks (a lot), describing what they had done to a dozen villagers, sweats, yells, and cries. He kills one with a syringe, and ties up and rapes the wife of another. After helping to deliver a baby instead of killing a pregnant wife as planned, he hangs himself. The End. Imagine seeing this during the year of American Centennial celebrations. The tape has Dutch subtitles. Mullavey, the husband on MARY HARTMAN, and his real life wife MacRae (from PETTICOAT JUNCTION) backed this with their Melmac productions and she sings the theme song. They were regulars in the movies of the late Leder, the father of director Mimi Leder (PEACEMAKER, DEEP IMPACT).

THE NIGHT GOD SCREAMED (VSOM, 73) D Lee Madden, P/S Gil Lasky, P Ed Carlin Jesus/Manson look cult leader Billy Joe (Michael Sugich) orders The "A-toner" (a hooded figure with a cross) to drown a "Judas chick" during a baptism ceremony. Meanwhile Fanny (star Jeanne Crain) is tired of her life working in an L. A. mission. She witnesses her boring evangelist husband (Alex Nicol) being crucified by cult members and testifies against them in court. The judge then hires the reluctant widow to babysit for his four teenagers in a remote home - during a thunderstorm. During this long, dark and boring part, they all get scared and panic while unseen killers break in. The twist ending is almost absurd enough to make it worthwhile. The kids are Daniel Spelling, Barbara Hancock, Dawn Cleary and Barry Morgan. Also with James Sikking and a look at the original Hard Rock Cafe (familiar from The Doors Morrison Hotel cover). Cinemation, known for stronger titles, released it. Madden's credits include HELL'S ANGELS 69 and NIGHT CREATURE (78).

NIGHTMARE HONEYMOON (JFTHI!, 72) D Elliot Silverstein, S S. Lee Pogossin, P Hugh Benson

Jill (Rebecca Dianna Smith) marries Yankee David (the late Dack Rambo) at her traditional Deep South family estate. After witnessing a murder on the way to their honeymoon, she's raped (offscreen) by Lee (John Beck), a sadistic relentless psycho hitman from Chicago. Lee verbally torments his victims, making them repeat "Nobody Cares" or "Please rape me." David (a Nam vet) eventually smears on mud for the final confrontation at the historic Fort Pike Monument. Roy Jenson is Lee's partner in crime and Jay Robinson is the N.O. gangster who hired them. Also with Pat Hingle (her rich yahoo widower father), David Huddleston, and Jeanette Nolan. It was based on a novel by Lawrence Sanders and was filmed on location in Louisiana. The (very rare) print is excellent. Depending on various sources, director Nicholas Roeg was either replaced by Silverstein (A MAN CALLED HORSE) after five days of shooting, or Roeg (with a script by W. D. Richter) never even got started. The intense well made MGM film was rated PG, but wasn't even reviewed in Variety (unusual for a major studio feature). The brilliant ad tag line "It's Only A Movie" was immediately appropriated by Hallmark for the much cheaper, cruder and profitable late Nam era movie LAST HOUSE ON THE LEFT. Beck, by the way, is the actor, not the singer of The Leaves as listed in the first PV book!

NIGHT OF THE SORCERERS (Midnight, 73) D/S Amando De Ossorio

(LA NOCHE DE LOS BROJOS) In Africa during the 1920's natives dance while their leader whips a white woman until she's naked. She's raped and decapitated, then her head screams. Colonial soldiers arrive and slaughter the natives. The rest of this horror fantasy shifts to the "present." A professor (Jack Taylor with a droopy mustache), a hunter (Simon Andreu) who has sex with his hot tempered half breed lover Domica (Kali Hansa) in a river, a local fur trader and two blondes are on safari. The victim in the prologue is now an ageless jungle vampire goddess and the natives are masked cannibal zombies who rise from piles of rocks. Her first victim, rich blonde voyeur/photographer Carol (Lorena Tovar) gets the same whip/decap treatment. She also enjoys a nude sponge bath in a flashback. Eventually three vampire women in leopard skin bikinis are running slow motion

through the jungle. In the end the natives are slaughtered by whites (again!). This Spanish movie (filmed in Portugal) is (in alphabetical order), imaginative, racist, ridiculous, scary, sexist, sexy, silly, and it probably played all over the world. This uncut version (with Japanese subtitles) looks excellent. The out of print Unicorn version was at least 6 mins. shorter. With Maria Kostis and Barbara King.

NIGHT WARNING (Thorn EMI, 80) D William Asher, P/S Stephen Breimer, S Alan Jay Glueckman, Boon Collins

(BUTCHER, BAKER, NIGHTMARE MAKER) Nobody could have expected this dark, disturbing unflinching, ahead of its time psycho movie from the director of the BEACH PARTY series. Poor 17 year old Billy (Jimmy McNichol) is trying to be a normal kid, but since his parents died in a horrible car crash, he lives with his domineering Aunt Cheryl (Susan Tyrrell). When people start to die (starting on his birthday), Billy becomes a suspect and is tormented by a relentless, thick headed homophobic police detective (Bo Svenson) who enjoys "outing" the high school coach (Steve Eastin). Julia Duffy (BATTLE BEYOND THE STARS), who has a topless scene, is the girlfriend. Many characters die in NIGHT, which has an alternate reality flashback and a satisfying multi surprise ending. Tyrrell is at her demented best, especially when tenderizing liver. Also with Marcia Lewis and a young Bill Paxton. McNichol (Kristy's brother) also starred in SMOKEY BITES THE DUST (81), which was released before this.

99 44/100% DEAD (74) D John Frankenheimer, S Robert Dillon, P Joe Wizan
Harry Crown (Richard Harris with a terrible haircut) is a hit man hired by gangster Uncle Frank (Edmond O'Brien) during a turf war. Big Eddie (Bradford Dillman) is the rival gang leader who talks with an Elmer Fudd type voice. Ann Turkel is a teacher named Buffy and Chuck Connors is Marvin the Claw (it's detachable). This PG rated 20th Century Fox misfire opens with pop art titles and is some kind of near future parody. It still doesn't make much sense (despite some narration) and has a minimal score by Henry Mancini. Alligators live in the sewers and a major battle takes place in a laundry. It's set in Manhattan but was obviously filmed in L.A. The one great image is of underwater bodies and skeletons in cement shoes. I used to think of it when gazing at the East River. The producer and screenwriter had also done PRIME CUT (72). Frankenheimer made THE FRENCH CONNECTION II (75) next. Harris and Turkel got married and returned in three more movies. THE RAVAGERS (79) was their last together.

NORTHEAST OF SEOUL (MGM, 72) D David L. Rich, S Antonio Santean,
P Paul C. Ross, Phillip Hazelton

In this bare bones MALTESE FALCON retread, three ex partners meet at a funeral in Seoul and proceed to double-cross each other to gain possession of a valuable legendary old sword. The always broke Flanagan (John Ireland) is arrested by a police captain (Yung Kyeon Sin) for the death of a rich South African rival. Katherine (Anita Ekberg) is Flanagan's wealthy ex and Portman (Victor Buono) is an art broker with a Korean mistress (Chi-He Choi). Ekberg was still beautiful at the time, despite being nearly as big as Buono. It's nice as a Korean travelogue with ancient temples and countryside scenery, but it's a slow going PG rated movie. Rich was directing countless TV movies at the time, but this was made for Cannon.

NYMPH (Alpha Blue, 75) D William Dear, S Ken Binger Jones, P Tom Blanchard

Much of this unusual movie was shot silent using various "underground" techniques. Characters narrate or think to themselves a lot and some have flashbacks and nightmares. Tommy (Burton Dunning) meets blonde orphan CJ (Peggy Kramer) at a pot party. He decides to drive her to a remote cabin during the winter to visit his hunter father (Jack Donaghy) who is so busy tracking a buck that he forgets about his WWII vet buddies patiently waiting for him. They cross the Mackinac toll bridge to Michigan's upper peninsula. The bell bottom wearing young people visit an old Indian burial ground. They have pot but no money and

the car gets stuck in the snow. She's eventually raped in a trailer by hunters. Actual detailed footage of deer hunting and deer hunters is used. Hunters are shown as being responsible decent men who seem to need a way to relive their war experiences, or as dangerous psychos. After being around upstate NY hunters for many years I'd say that's a pretty fair view. I wonder if Ted Nugent has seen this? Jack Harris Enterprises picked it up (and probably re-titled it) but I'm not aware of any release or reviews. The print is worn. Dear (from Toronto) made NORTHVILLE CEMETERY MASSACRE (76) next, then became an early 80s video pioneer working with Mike Nesmith.

[Click for O through P](#)

SEVENTIES (1971-1980) O -P **All reviews by Michael J. Weldon**

OCTAMAN (Video Gems, 71) P/D Harry Essex, S Leigh Chapman, P Joel Freeman Essex, who had written the 3-D hit **CREATURE FROM THE BLACK LAGOON** nearly 20 years earlier, made this cut rate PG rated ecology minded retread and chose his son David Essex (no, not the "Rock On" guy) as one of the stars. Radioactive contamination in Mexico results in an octopus monster (a floppy Rick Baker created suit) that lives in a lake. It eventually traps six people in a cave (Bronson Canyon). Long-haired Indians relate flashbacks, we see monster POV shots and much of the footage is too dark. Kerwin Mathews stars as a scientist. His 39 year old Italian co-star Pier Angeli (the twin of actress Marisa Pavan) OD'd during filming. Jeff Morrow (PV #16), who has one scene, and Buck Kartalian (PV #33), both were both also in **LEGACY OF BLOOD** the same year. Essex followed this with **THE CREMATORS** (72) which was picked up by Corman.

OPEN SEASON (Shocking, 74) D Peter Collinson, S David Osborne, Liz Charles - Williams, P Jose S. Vicuna
(RECON GAME) After sex with three waitresses in a hotel, three suburban Nam vets kidnap a couple and keep them captive at their remote log cabin. Peter Fonda (PV #7) , John Phillip Law (PV #12), and Richard Lynch (in glasses and doing movie star impressions) all laugh and joke as they drink (a lot), sing, and blow away many small animals with rifles. After Fonda has sex with the beautiful drunk Cornelia Sharpe (later in **S*H*E*** and **VENOM**), they set her and her angry humiliated lover (Albert Mendoza) loose for a deadly **DELIVERANCE/MOST DANGEROUS GAME** chase. Flashbacks reveal why a father (William Holden), first heard on a tape loop, eventually shows up for revenge. Collinson also had a band of psychos in his **THE PENTHOUSE** (67). The Panavision Italian/ Spanish/UK production (released by Columbia) was filmed outside Madrid. We also received this from Just For The Hell Of It. Both are letterboxed and in English with Danish subtitles.

ON THE AIR WITH CAPTAIN MIDNIGHT (IUD, 77) P/D/S Ferd + Beverly Sebastian
(ON THE AIR LIVE) Laid back Ziggy (frizzy haired Tracy Sebastian, son of the southern born filmmakers) starts a pirate radio station with his chubby technut friend Gargan (Barry Greenberg). They cut classes, steal electrical parts and cruise L.A. in Ziggy's shiny black van playing cassettes of Ted Nugent (including his biggest hit "Cat Scratch Fever") and Rod Stewart. Ziggy's whole likeable nutty family goes to group shrink sessions and an FCC agent (John Ireland, also in the Sebastians' **DELTA FOX**) tries to shut down the popular but illegal broadcasts. It all ends with Ziggy parachuting into the Magic Mountain theme park where some forgettable real band does "Do The Nasty." With Mia Kovacs as the blonde girlfriend, Dena Deitrich and Ted Gehring as the parents and another Sebastian son as the brother. This (G rated?) family project comedy is simple and slow moving but it probably influenced **PUMP UP THE VOLUME**. When British and NYC punk rock was at its peak, this is what the American music scene was really like. **ON THE AIR** was once owned by Paramount, but they didn't bother to release it.

PANORAMA BLUE (Alpha Blue, 74) P/D Alan Roberts, S/music Steve Michaels
 A softcore sex takeoff of **THIS IS CINERAMA** (52), this claims to be in 70mm (like **THE STEWARDESSES**). After an intro with a series of (faked) tinted early sex shorts, the host (executive producer Richard S. Ellman) introduces eight sequences. Rene Bond and Sandy Dempsey have sex with drivers during a figure 8 race. A model (Linda York aka Brittany Lane of **ANGEL ABOVE, DEVIL BELOW**) "dreams" of sex with John Holmes (his face is obscured) and others. Cyndee Summers (from **POOR CECILY** and 80s X movies) and Rick Cassidy do it on a bed surrounded by a classical orchestra. A Beverly Hills orgy (also with classical musicians) includes Uschi, Sandy Carey, a black woman and William Margold. An

impressive beach sex scene was shot from a helicopter. It all ends with the only really outrageous part. A happy athletic couple do it during a rollercoaster ride (rear projection techniques were used). Roberts went on to make *THE HAPPY HOOKER GOES HOLLYWOOD* (80) and movies as recent as *SAVE ME* (PV #18).

PHANTASMES (Threat, 75) D/S/act Jean Rollin

(*ONCE UPON A VIRGIN*) This features the same atmospheric real tombs and crypts as earlier Rollin features plus a lot more sex, some hard core. At least it's more imaginative than any American porn. The man of the castle takes in a cute young blonde after a guy (in an Alcatraz T shirt) tries to rape her. They eventually have a marathon sex session on a beach and marry, but meanwhile we discover that he keeps naked women in underground cages for orgies. A woman strips and dances in a dark room under a swinging light, women in see through gowns wander with candelabras, and the usual Rollin blonde pigtail schoolgirl twins (Catherine and Pony Castel), strip and spank each other. There's sex on a slab, lesbian scenes and a threesome. Rollin says he only directed part of *PHANTASMES*, but went on to make other X movies using a pseudonym. With Mylene D'Antes, Jean-Louis Vattier, Rachel Mhas, and Monica Swinn. This is in French only. It was followed by *LES RAISINS DE LA MORT* (78 - PV #15) and *FASCINATION* (79 - PV #16), both available from VSOM.

PHOBIA (Par, 80) D John Huston, S Lew Lehman, Jimmy Sangster, Peter Bellwood, P Zale Magder

Dr. Ross (Paul Michael Glaser), a corporate backed ice hockey playing psychotherapist, helps patients on parole confront their phobias but many of them are dying in various strange ways. Disturbing scenes of people freaking out, crying, being killed or killing themselves take up much of the time. An agoraphobic woman loses it on a subway and a rape victim watches a film of a gang bang. A man is crushed by an elevator and a thief afraid of heights jumps off a construction site. A snake attacks a rabbit and a baby falls off a building. John Colicos is the mean, scary inspector on the case. With Susan Hogan (*THE BROOD*), Patricia Collins and Alexandra Stewart. This Toronto shot movie was a disappointment after Huston's *WISE BLOOD* (79) but is worth seeing. Cinematographer Reginald Morris often worked for director Bob Clark (*BLACK CHRISTMAS*, *MURDER BY DECREE...*) and shot *MURDER BY PHONE* (PV #34), which, like *PHOBIA*, must have been influenced by Cronenberg movies.

PIGS (Home Cinema, 72) P/D/S/star Marc Lawrence, S Fanya Foss

(*DADDY'S DEADLY DARLING*) A huge L.A. Times headline reads *DAD RAPES DAUGHTER - DIES OF KNIFE WOUNDS*. Lynn (Toni Lawrence), the killer, escapes from a state mental hospital and becomes the live in waitress at a dive café near an oil field run by Zambrini (Lawrence), a former showman. He kills people, chops them up, and feeds them to his squealing pigs (a scene later copied in *HANNIBAL!*). She has a nightmare that he slashes her with a razor, sobs, cries, screams, talks to her dead father on the phone, and also kills. Zambrini says "Everybody's sick. Everybody's running away from something" and disposes of the bodies. It's obvious that both of them are out of their fucking minds, but the local sheriff (Jesse Vint) doesn't even suspect them and humors the neighbor lady (Katherine Ross) who knows. Lawrence (who had been blacklisted) wrote this odd uncomfortable family movie with his wife and they cast their daughter in the lead. With Jim Antonio as a hospital representative and Walter Barnes (from many Euro movies) as the local doctor. It was filmed in Utah and has 60s style rock/pop songs on the soundtrack. The still prolific composer Charles Bernstein did scores for *HEX* and *INVASION OF THE BEE GIRLS* (both 73) next. There's more about *PIGS* in PV #29 (Lawrence) and #34 (Vint).

A PLACE CALLED TODAY (Monterey, 72) D/S Don Schain, P Ralph T. Desiderio

(*CITY IN FEAR*) A black attorney (J. Herbert Kerr Jr.) runs for mayor as the city (L.A. ?) is hit by a series of radical terrorist bombings. A liberal activist (Lana

Wood) helps with his campaign. Her TV news director boyfriend (Richard Smedley) is also the secret lover of a shameless blonde (Cheri Caffaro) who helps her rich father back the do nothing puppet mayor. Media manipulation, political corruption and the reasons for revolutionaries (a folk song is heard while we see slum scenes) are explored but this very cynical and reactionary movie has a multiple twist end. The intelligent understanding compassionate Afroed candidate is the one behind all the bombings and killings! And all the main characters die! Wood has topless scenes and Caffaro (as in her GINGER movies) is naked, bound and gagged and is raped. Despite the exploitive elements, Schain (Caffaro's husband) forgot to make this fun to watch, filling it with endless speeches and political discussions and angry debates shot in the one person at a time DRAGNET TV style. It was rated X when first released by Avco Embassy. Also with Timothy Brown. 5' 2" Wood (Natalie's sister) is aka Svetlana Gurdin.

POOR CECILY (Threat, 73) P/D F. C. Perl, S Cedric Malone

An upper class 18th century British girl (Angela Field, who narrates) becomes a ward at a French castle. After several lesbian scenes with Lady Hamilton (they wear white wigs), she's forced to serve ale at orgies at the nearby castle of a Countess, then is arrested. In a dungeon where suspected witches are tortured, she's put in an iron maiden, whipped and raped on the rack. Back with the countess, she has to join in orgies for 6 months and decides she's "enjoying a life of total debauchery." The (soft core) sex scenes are hot but many viewers would be horrified by the surprisingly graphic and believable looking torture chamber scenes. With Sandy Dempsey and Lacy Stewart (also both in hard X features) and the impossible to miss Uschi Digart (bound on a rack). Characters (Brit and French) have bad English accents. Period scene stock footage helps give this very low budget movie (based on some STORY OF O type book) an impressive look. About a minute of the tape (during the main orgy) is defective.

PORNOGRAPHY IN HOLLYWOOD (Alpha Blue, 72) D John Kirkland/Carlos Tobalina

A heavysset, grey bearded, ponytailed, cigar smoking guy interviews a porn shop manager (with serious sideburns), nude dancers (including some full monty guys), a reverend and porn actors. He also interviews Tobalina (he has a heavy accent), who shows hard X scenes on a Moviola from his "educational" 101 ACTS OF LOVE (71). He says he had made 5000 TV commercials. A young woman is heard talking about her acting skills while we see her giving a blow job. Yes, it's a self serving, phony documentary that even includes a hard X gay sex scene that would have cleared the theater, making room for more unsuspecting patrons. You might love the outdoor soft core sex scenes starring Uschi and blonde "Malta" (backed by electric guitar leads) but hopefully will not love the bestiality photos. We also see (fake) female anti-porn protesters and an angry guy in drag delivering a speech on how racism and hate are the real obscenities. Hollywood theater marquees announce VALLEY OF THE DOLLS, PATTON and TORA! TORA! TORA! The print is worn.

PORTRAIT OF A HITMAN (Program Hunters, 77) D Allan A. Buckhanz, S Harold "Yabo" Yablonsky, P James R. Rokos, Andre Krakowski

Hitman/painter Jim Buck (Jack Palance in his first American movie in years) is paid by Max (Rod Steiger) to kill neurosurgeon Dr. Richards (Bo Svenson). Buck warns the doc (who had saved his life) and tries to find out why and who wants him dead. Meanwhile Richards has an affair with Buck's live in lover/model Cathy (Ann Turkel) and Buck makes a deal to kill black gangster Coco (Richard Roundtree with a Jamaican accent) instead. He intrudes on Coco, in bed with his naked hos, breaks his glasses and leaves him standing naked in front of his guards. Charlie, (singer Herb Jeffries) who owns the Kit Kat topless club, helps

hide Buck after he's wounded, and Mr. Wong (Philip Ahn in his last role) advises him. After Buck flashes back on the whole damn movie, it ends in a very unlikely happy way at Jim's very successful art opening. Steiger and Palance each have an opportunity to switch from quiet intense acting to loud ranting. During a major dialogue scene the boom mike is visible. Cinematographer Charles Correll (ANIMAL HOUSE) is the son of the creator of Amos 'N' Andy and led the surf band The Cornells. Yablonsky had directed Mickey Rooney in THE MANIPULATOR (PV #16).

PRIME TIME (Paragon, 77) D/S Bradley R. Swirnoff, S Stephen Feinberg, John Baskin, Roger Shulman, P Marc Trabulus

Swirnoff had co-directed TUNNELVISION (76) and in this similar comedy followup the weak President (George Furth) panics when network TV is taken over by unseen subversives. Much of PRIME TIME is political, politically "incorrect" or just in bad taste which may have kept it off screens. Oil Companies, Ireland, South Africa, India, Puerto Rico and most major religions are targets. Warren Oates plays a hunter who shoots people from the Austin Tower in "The Charles Whitman Invitational." Jesus (Kinky Friedman) sings "If I Were A Carpenter" and Friedman also does a cocaine song. News reports are on old people recycled as dog food and abortions being OK'd for children up to 5 years. Commercials deal with treatment for unwanted erections and urge you to "fire the handicapped." FRONTIER GYNECOLOGIST is a new series. Others in the oddball cast are Mel Carter, Joanna Cassidy, Fred Dryer, Stephen Furst, Mousie Gardner, Larry Gelman, Peter Kastner, Roseanne Katon, Marvin Miller, Nancy Parsons, Harry Shearer and Haris Yulin. Also with some nudity, a dwarf on a leash and music by Area Code 213.

PROSTITUTION AND PORNOGRAPHY IN THE ORIENT (Alpha Blue, 73) D Jan Tershak, P Kevin Kirkpatrick

Many hardcore X rated "documentaries" were released around 70/71 as a way to get around then unpredictable censorship laws. This was the first (and only?) one to feature all Asian women. Our host and narrator is a bearded guy with a tape recorder who interviews several women (not the ones in any of the other scenes). The first segment "in Taiwan" is just a porno loop. The Japanese part features a dance club (the music is "Shake" by The Shadows Of Knight!), many naked beauties in a public bath, a massage parlor worker with a man (then with a woman), an outrageous lesbian show in a "private club," and another couple in a room. The Hong Kong part goes back and forth between three scenes of lucky western guys with local women. In another club, they dance to "Shake!" Although it features interesting travelog and semi mondo scenes, I imagine all of the sex scenes (the real attraction of course) were shot in L.A. This was probably a hit with all the soldiers who had been stationed in Japan, Korea and Viet Nam.

PSYCHED BY THE 4D WITCH (SW, 72) D/S Victor Luminera

Several characters provide lots of narration for this wacky made in L. A.

"psychedelic freakout from the underground," filled with nightmares, visions and FX. Eyeballs and monster faces are seen, film is layered on top of film, parts are seen through a kaleidoscope and part is upside down. Blonde Cindy ("Margo") has many voiceover conversations with Abigail ("Esoteria"), "that Salem witch bitch." At one point Cindy's brother goes to Chinatown and becomes a vampire. It ends with Cindy ("Did somebody spike my orange juice with LSD!?") having sex (and her first orgasm). It's too long and the lighting is bad, but at least the humor is on purpose. It's more of a drug movie than a sex movie, although there is some nudity. The theme song is a rock song but the rest of the music is classical. A Frank Henenlotter Sexy Shocker.

PSYCHIC KILLER (Embassy, 75) D/S Ray Danton, S/act Greydon Clarke, S Mike Angel, P Mardi Rustam

A black prison inmate (Stack Pierce, later on V), who believes in voodoo, kills himself, passing his out of body powers to the innocent Arnold (Jim Hutton) who has been convicted of murder. Arnold, who has b/w nightmares and flashbacks, seeks revenge while seeming to be asleep. Police Lt. Morgan (top billed Paul Burke from THE NAKED CITY) tries to figure it all out with the help of a prison Dr. (Julie Adams) who he falls for, and a professor (Nehemiah Persoff). The death of a butcher (Neville Brand) is gory and the death of an opera singing contractor (Joe Della Sorte) is comic. A sadistic blonde nurse (Mary Wilcox from LOVE ME DEADLY) dies taking a shower. It's strange to see Hutton (who died young in '79) basically playing a zombie. Also with Whit Bissell (womanizing shrink), Clarke (also a producer, as a cop), Aldo Ray (Morgan's partner), Rod Cameron (warden), and Della Reese (angry woman on welfare). I first saw this at the Hippodrome in Cleveland.

PUNK ROCK (Alpha Blue, 79) D/S Carter Stevens, S Al Hazard

A Mike Hammer type (Wade Nichols, who narrates), searches for the killer of his partner (when he's not enjoying sex). The terrible Stilettos (probably inspired by the group of the same name that Debbie Harry had been in), feature topless dancers and play one whole song (which inspires an orgy). One of the black guys in the band is supposedly Neon Leon, who supposedly was the last person to see Sid Vicious alive or something. Otherwise, this horrible NYC porno detective spoof has nothing to do with punk music. It does feature lots of talking (some characters talk to the camera), bondage and lesbian scenes. With R. Bolla as a cop, Bobby Astyr as a pimp, Susaye London, Jean Sanders, Crystal Sync, Eric Edwards, and Al Livetsky. The print is worn.

THE PYX (Prism, 72) D Harvey Hart, S Robert Schlitt, P Maxine Samuels, Julian Roffman

(LA LUNULE, THE HOOKER CULT MURDERS) In this dark, slow moving movie (based on a novel) Montreal detectives (Christopher Plummer and Donald Pilon) investigate the murder of Elizabeth (Karen Black), a Catholic drug addict prostitute who sings. Scenes go back and forth in time as a supernatural sacrifice angle is unveiled. During a ceremony, religious music and Gregorian chants are heard at the wrong speed. Other characters are a madame (Yvette Brind'amour), johns, nuns, and various gay, addicted and suicidal cast offs. With Jean-Louis Roux and Terry Haig (ILSA, TIGRESS OF SIBERIA). Black also sings the theme song. Cinerama released it. New Yorker Hart had directed DARK INTRUDER (65) and many TV shows, and Roffman made THE MASK (60).

[Click for Q through SE](#)

SEVENTIES (1971-1980) Q - SE
All reviews by Michael J. Weldon

QUEEN KONG (JFHI!, 76) D/S Frank Agrama, S Ron Dobrin, P Andre Genovese
 The only reason this UK/W. Ger./It/Fr. widescreen production hasn't been around (or reviewed) is that Dino De Laurentis (producer of the 76 **KING KONG**) successfully stopped its release. The Confession movies were sexist and "politically incorrect" (as this is), but **QUEEN** must be the most blatantly racist movie made since the 30's. After her star quits, the director (Rula Lenska) drugs the long haired pot smoking Ray Fay (Robin Askwith), puts him in a frilly pink vest (someone says he resembles Doris Day), and takes him to the Congo. The all female yacht crew members in bikinis sing about being Liberated Ladies. The local (bi-racial) all female natives (in bikinis) worship a giant female Kong (the costume seams are visible) kept behind a giant X. Kong fights a dinosaur and a giant bird (all the FX and models are horrible). Ray says "Don't eat me I'm a Jewish, Irish, black leper!" Three black women (called devils) dance and chant, then are eaten alive by sharks while the leads laugh and joke. When crowds flee the ape, black men are seen looting and carrying TV sets. A commercial has a black man in a loin cloth on his knees happily scrubbing toilets (which are compared to his mouth). By the way, the long running **BLACK AND WHITE MINSTREL SHOW** was still on British TV every week until 1978 (!) It's no wonder that street riots, punk rock (and the Two Tone ska scene) happened when they did. With Valerie Leon (from Hammer's **BLOOD FROM THE MUMMY'S TOMB**) as the ooga booga... leader of the natives, Linda Hayden, a Queen Elizabeth imitator, lots of extras, Portabello Road markets, and references to **JAWS**, **PLANET OF THE APES**, **AIRPORT**, **THE EXORCIST**, Ronald Reagan, and Elton John. Agrama latter made **DAWN OF THE MUMMY** (81).

RAW MEAT (Video Holocaust , 72) D Gary Sherman, S Ceri Jones, P Paul Maslansky (**DEATH LINE**) NYC student Alex (David Ladd) wants his missing girlfriend Patricia (Sharon Gurney from **CRUCIBLE OF HORROR**) back. Donald Pleasence is excellent as the inept seeming London police inspector Calhoun who makes jokes, drinks tea and gets drunk with his partner (Norman Rossington). Eventually they learn that Patricia has been a captive of a pathetic inbred cannibal descendent of survivors of a plague, who had been trapped in tube station tunnels during a construction cave-in in 1892! A high level cover up is discovered and underground passages are filled with the bodies of missing people. The only words that the filthy long haired survivor (Hugh Armstrong) knows are "mind the doors." June Turner is his pregnant mate. Christopher Lee has one scene as government agent Stratton-Villiers and a marquee for **THE FRENCH CONNECTION** is visible. With death by axe and broom handle. The Rank feature was rated X in England and released here (rated R) by AIP. The tape has Japanese subtitles. Ladd, the son of stars Alan Ladd and Sue Carol, had played the little boy in **MISTY** (61), filmed on Chincoteague Island, VA. Sherman made **DEAD AND BURIED** (81) next in America.

THE REDEEMER (...SON OF SATAN) (VCI, 77) D Constantine S. Gochis, S William Vernick, P Sheldon Thomborg

This forgotten release from Dimension (not the current company) has an interesting opening. A little boy emerges fully clothed from a lake, walks a while, catches a school bus, dresses for his place in a church choir and is threatened by other choirboys. The rest is a mediocre, confusing slasher revenge tale. We see a mystery killer cutting faces from a yearbook and making a mask of a victim. We're introduced to six people (including a lesbian, a gay actor, a corrupt lawyer, a married man having an affair with a car hop and an unhappy millionaire) who then find themselves the only ones at a remote and long closed school for a Class of 1967 anniversary party. The victims are locked in and killed off (shot, speared,

burned...). The killer (T. C. Finkbinder), who I guess is supposed to be a grown up fallen angel, uses cartoonish disguises and irritating voices and has a double thumb. The music is synth and piano. The credits give no clue as to where this was shot, but characters (in the prologue) have Southern accents.

ROAD OF DEATH (Alpha Blue, 73) P/D Rene Martinez Jr., P Joseph Fink
A convincing looking, long haired, five man gang of bikers get high, fight and all try out a new old lady in the woods (offscreen). Meanwhile Joe Banana And The Thing, a horrible band, play an entire song live in a club. Joe (as himself) and band member Frank go home with two blondes for some (offscreen) sex. The next day they go to the woods where Lisa (Carol Connors, who had just been in **DEEP THROAT**) and the Scandinavian Tina go for a nude swim. Naturally the bikers attack, Banana is in the hospital and Lisa is kidnapped and tied up. This movie has some of the worst fight scenes ever and a totally botched shootout. It was filmed around Tampa, Florida by the director of **SUPER SOUL BROTHER** (PV #13).

THE RUNAWAYS (Regal, 75) D/S John Carr
(**FUGITIVE LOVERS**) Blue (Steven Oliver from **MOTOR PSYCHO** and **THE NAKED ZOO**) is a kind hearted 70s hair truck driving pool cleaner who sings country ballads in a Sacramento bar. Tara (Sondra Currie from **CLASS OF 74**), a suicidal young red haired rich woman falls for him big time after he saves her life, so they take off on his motorcycle. Her corrupt political lobbyist husband Mr. Alexander (the tall and scary John Russell) sends out his team of goons, wiretappers and P.I.s and has her framed for possession. Blue turns to Tara's reclusive movie star friend (Virginia Mayo) for help. A nerdy fan (Roger Galloway) has romantic old Hollywood fantasy scenes featuring Mayo. This very obscure movie has memorable scenes with Juanita Moore confronting Alexander about his racism and former child star Frankie Darrow (in his last role) as a drunk. With Doodles Weaver as a gas station attendant, Vince Barbi as "Grinder," Jeff Morrow, bikers, scenes in the State capitol building and an impossible Elvis style dubbed singing sequence. The soundtrack is songs by Marvin Cave and some "weird" experimental sounds. Currie is the older sister of twins Cherie and Marie Currie.

SACRIFICE (SW, 71)

Cassandra (Jane Sentas from **TERROR AT ORGY CASTLE**) looks like a librarian until she transforms herself into an impressive batgirl look witch, naked except for black boots, gloves and cape. Her cat Lucifer can transform into a man. She lures a guy to her remote house and drugs him. He calls for Maria (the freckled Ruthann Lott) who asks "Has everyone gone mad?!" The odd little b/w movie has two sex scenes and a flashback. It's soft core with some hard core inserts. The music is cello and pounding timpani drums. There are no credits.

SATAN'S CHILDREN (SW, 74) P/D Joe Wiezycki, S Gary Garrett, Ron Levitt

In this extremely twisted tale (from Florida), pot smoking hippy satanists take in young Bobby (Stephen White) who had been gang raped. Sherry (Kathleen Archer) falls for him and has three rebels hung (!) while followers chant "Satan, master, Lucifer..." When cult leader Simon (Robert C. Ray II, looking like a member of the Moody Blues) returns, he has Sherry buried up to her neck in the ground to be eaten by ants. Bobby escapes, is chased through the swamp (in his underpants) and watches his pursuers die in quicksand. He kills his mean stepfather, kidnaps his step sister, shoots the rapists with a shotgun (in slow motion) and cuts them up with a saw, saves Sherry and joins the cult. It all ends with a lesbian crucified on a cross. The fashions include wide lapels, bell bottoms and bad hair cuts. There is no nudity or gore. The music is synth rock. The message seems to be that satanists are good and their mission is to rid the world of sexual deviants. A Frank Henenlotter Sexy Shocker release.

SATAN'S SLAVE (VSOM, 76) D Norman J. Warren, S David McGilivray, P/cine Les Young, P Richard Gafter

On the way to a remote country house, the parents of Catherine (Candace Glendenning from TOWER OF EVIL) die in a car crash. Her uncle Alexander (Michael Gough from HORROR HOSPITAL - PV #34) is a doctor and her long haired cousin Stephen (Martin Potter, from CRAZE - PV #32) kills people. There's a plan to revive Camilla who had been burned as witch. In one flashback vision, a Puritan (McGillivray) oversees the whipping and branding of a nude blonde and there's a nude nightmare black mass sequence. With Barbara Kellerman (Alexander's secretary) and Michael Craze (Catherine's boyfriend). The print of the Crown Int. release (in America) is panned and scanned but has since been issued widescreen in the UK. Warren made TERROR (76), also with a McGillivray' script, next.

SAVAGE ABDUCTION (Paragon, 72) P/D/S John Lawrence (CYCLE PSYCHO) Harry (Joseph Turkel), a rich psycho killer rapist who talks to, dresses and stabs mannequins at home, kills the wife of his lawyer Dick (Tom Drake), then blackmails him. Dick then hires a biker (Stephen Oliver) and his two man, Coors drinking Savages gang to grab some girls for Harry. Two innocent Omaha girls on vacation actually hitch rides from the scummy bikers, making the kidnapping a breeze. The drunken bikers get them high, then lock them in a closet because of the jealous drug addict girlfriend. They try to escape, Harry gets impatient and violence and death results. Oliver (from MOTOR PSYCHO and THE NAKED ZOO) is the real star but Turkel is pretty memorable ranting in very ugly 70s suits and Stafford Repp (O'Hara from the BATMAN show!) is in it too. The music is by Salt Lick and there are visible mike shadows. Originally released by Jerry Gross' Cinemation. Lawrence also made THE GLORY STOMPERS (67) and FREE GRASS (68). 40s star Drake was in THE CYCLOPS (57) and directed THE KEEPER (76) with Christopher Lee.

SAVAGE WEEKEND (Paragon, 76) P/D/S David Paulson, P John Mason Kirby (THE UPSTATE MURDERS, KILLER BEHIND THE MASK) When members of a small group of Manhattanites staying at a summer home are killed off by someone in a rubber horror mask, the main suspects are Otis (William Sanderson), a dirty, long haired voyeur hick handyman who talks to his mothers grave, and a chainsaw wielding farmer (David Gale, later in REANIMATOR). Christopher Alport plays a gay character who easily beats two locals in a bar fight. Kathleen Heaney is tied up S+M style and she and Marilyn Hamlin both have nude scenes. People die by hanging, needle in the head and spikes through the body. A flashback shows Otis branding an H (for "hore") on a screaming woman. The low budget (boom mics are visible) pre- slasher boom feature is worth seeing for the name actors (Heany is pretty good too), but the banjo music is a bit much. Sanderson, from Memphis, went on to BLADE RUNNER and played Larry on the NEWHART show. Paulson also made SCHIZOID (80) for Cannon, which released this in 81.

SCHIZOID (MCA, 80) D/S David Paulsen, P Menahem Golan, Yoram Globus (MURDER BY MAIL) Julie (Marianna Hill), a divorced California advice columnist, becomes terrified after several of her female friends are murdered and she receives threatening paste up notes. Her wealthy work at home shrink (Klaus Kinski) has sex with a topless dancer and stares at his unhappy teenage daughter (Donna Wilkes) when she takes a shower. Besides the over obvious Klaus, suspects include Julie's newspaper editor ex husband (Craig Wasson) and a creepy boiler repair man (Christopher Lloyd). The other familiar actor is Richard Herd as the main police detective. The music is typical synth sounds and there's a black gay gag. This (mediocre) major American release is rarely mentioned today, but if it had been made in Italy it would re-released and examined in fanzines. The director's only other credit was SAVAGE WEEKEND (PV #30), also backed by the Israeli Cannon cousins.

SCHLOCK (Englewood, 71) D/S/star John Landis, P James C. O'Rourke

(THE BANANA MONSTER) A 2001 inspired ape man (21 year old Landis in a Rick Baker designed suit) has killed a bunch of kids in a California suburb schoolyard. Cops put the body parts into wheelbarrows. A blind girl (Eliza Garrett) thinks the apeman is a dog, he plays boogie woogie piano with a blind man and disrupts a movie theater screening. The silly, plotless, no star comedy was released by Jack Harris, which explains the scenes from THE BLOB (with Steve McQueen) and DINOSAURUS. John Chambers plays a police captain, Forry Ackerman has a bit part and references are made to The Archies, Pat Boone and Frank Zappa. Nearly 30 years after SCHLOCK, Landis, once a director of major hits, had his latest effort released direct to video from Full Moon (!?).

SCREAMERS (Embassy, 79) P/D/S Sergio Martino, D/S "Miller Drake" (Joe Dante), S Sergio Donati, Cesare Frugoni

(L'ISOLA DEGLI UOMINI PESCE, SOMETHING WAITS IN THE DARK) In 1891, a captain (Cameron Mitchell) and a treasure hunter (Mel Ferrer) are killed and their shipmates are decapitated near a foggy cave (Bronson Canyon). Roger Corman had Dante film this and some other briefer scenes which were edited with the original footage. The shorter altered New World version was released in 81 with a rip off ad campaign. In Martino's fantasy adventure, Lt. De Ros (Claudio Cassinelli) and some convicts are shipwrecked on a Caribbean island. He saves horse riding beauty Amanda (Barbara Bach) from a rape attempt. Her biologist father Dr. Marvin (Joseph Cotten) is forced by the evil Rackham (Richard Johnson from Fulci's ZOMBIE) to turn castaways into fish men in his lab. Come to think of it the plot is a lot like the LOST CITY serial! There's a diving bell descent to the "ruins of Atlantis," a voodoo ceremony with black natives led by Shakira (Beryl Cunningham), a volcano eruption, fish man attacks, and a happy ending. Martino made THE GREAT ALLIGATOR (79) with some of the same actors.

SEARCH FOR THE GODS (Unicorn, 75) D Jud Taylor, S Ken Petrus, P Wilford Lloyd Baumes

It's a wonder that this ABC TV pilot feature, based on Erik von Daniken books, got past the censors of the day. Willie (Stephen McHattie), in New Mexico searching for an (alien) medallion, is arrested with an old Indian (John War Eagle) for possessing peyote buttons. He, the old man's granddaughter Genara (Victoria Racimo from G.I. EXECUTIONER), and reckless skeptic Shan (star Kurt Russell) keep searching, take mescaline and hallucinate during a ceremony with cliff dwellers, and find an ancient tomb. It was shot on location with (mostly) real Indians. With Raymond St. Jacques (British villain), Ralph Bellamy (museum curator) and Albert Paulsen. Taylor had been a STAR TREK director.

THE SEEDS OF EVIL (SW, 74) D/S James H. Kay, P Tony Belletier

Ellen (Katherine Houghton), a rich long haired American living in Puerto Rico, hires Carl the gardener (Joe Dallesandro) after his employer mysteriously dies. The barechested ponytailed Carl seems to live in the garden and swims naked in the pool. Soon the garden is flourishing, plants are all over the house and rare orchids grow impossibly fast. Best friend Helena (Rita Gam) is jealous, busy husband John (James Congdon) is oblivious, and Lisa the black maid knows that Carl is an evil force. The old local gardener gets ill and Ellen's visiting "hippy" niece (Anne Meacham) disappears. Ellen seems to be under Carl's spell, but eventually convinces Helena to help her trace his former employers who all died, or like one (Teodrina Bello) went crazy. With thunder and lightning, a costume party and demon masked black dancers during carnival. Dallesandro was in ANDY WARHOL'S DRACULA and FRANKENSTEIN the same year. Houghton (GUESS WHO'S COMING TO DINNER) is Katherine Hepburn's niece. The tape (which includes several trailers at the end) has some jumps.

THE SEVEN MINUTES (71) P/D Russ Meyer, S Richard Warren Lewis

Meyer's flop 20th Century followup to his BEYOND THE VALLEY OF THE DOLLS was based on Irving Wallace's courtroom novel and was planned to be directed by Richard Fleischer. Headlines scream KILLER BOOKS! and SMUT PEDDLERS! when a book is blamed for influencing a college student rapist (John Sarno). Free speech defense lawyer Mike Barrett (Wayne Maunder) faces a prosecuting D.A. (Philip Carey) who has a photo of McArthur on his wall. A Senator (Yvonne DeCarlo) eventually shows up and reveals that she wrote the book. Marianne McAndrew plays Barrett's new girlfriend. Familiar faces in the cast include Jay C. Flippen (corrupt wheelchair bound money behind the prosecution), Alex D'Arcy (creepy French publisher), John Carradine (drunken Irish poet), Tom Selleck (from MYRA BRECKINRIDGE), Ron Randall, Harold J. Stone, Berry Kroeger, Barry Coe, and Wolfman Jack. It's unlike other Meyer movies (it even aired cut on TV), but the editing (by Dick Wormell) is typically excellent and the cast includes Meyer people like Edy Williams (Barrett's ex), Stuart Lancaster (shrink), Charles Napier (vice cop), Mora Grey (sexy secretary), James Inglehart, and Shaun Devereaux. B. B. King sings the opening theme and Lynn Carey sings backed by Merryweather in a club (her own group was Mama Lion. Eve Meyer was a producer.

SEX ON THE GROOVE TUBE (SW, 71) P/D Sean Cunningham, Talbot Brud, S Berry Hayling

(CASE OF THE FULL MOON MURDERS, THE CASE OF THE SMILING STIFFS) It's hard to tell, but apparently Emma (Shiela Stuart) is a voyeur vampire who can turn into a bat. During the full moon, she goes down on her victims leaving smiling "stiffs." Two cops (future porn director Fred Linclon and Ron Browne) investigate the murders when they're not having sex with suspects. With the frequently arrested porn star Harry Reems as a reporter, Cathy Walker as the roommate and a funk band at a pool party. This very stupid, not funny soft core Miami comedy, narrated in mock DRAGNET style, may have also been released in a stronger version. Note the Joni Mitchell Blue LP and the fact that one of the women in the fast motion strip poker scene is played by Debbie Craven. Cunningham's next job was producing Craven's LAST HOUSE ON THE LEFT (72), featuring Lincoln.

SEXUAL SATANIC AWARENESS (SW, 7-) P/D Michael J. Rogers

A guy has a cult in this five scene minimal sex movie. There's an outdoor scene, a threesome (while a Humble Pie song is heard!) and one black female cast member. "Obey the great Aaron!" It's the lesser half of a Frank Henenlotter Hardcore Horrors video release with SACRIFICE.

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SEVENTIES (1971-1980) SH-TE
All reviews by Michael J. Weldon

SHE HAD HER GUN ALL READY (Nomad, 78) D/S, Cine... Vivienne Dick
 Pat Place and Lydia Lunch sit in an apartment. Lunch demands "Whatyagonnado?" over and over, then leaves. Place watches TV and stares in a mirror. She hangs out on the roof where she's perfectly framed and dwarfed by the WTC towers. She goes to a Mexican restaurant, makes a 10 cent pay phone call and takes the subway (which would have been 50 cents) to Coney Island. Lunch shows up again, takes the seat behind her on the Cyclone roller coaster and strangles her during the ride. The soundtrack includes parts of "96 Tears" and The Stones' "Miss You." Place, with her short dyed blonde hair and stark androgenous look was a (very good) guitarist with The Contortions, then The Bush Tetras, led by Cynthia Sley (from Cleveland) who later took over Vivienne's apartment. This is one of three shorts now available on one tape. See **BEAUTY BECOMES THE BEAST**.

SHRIEK OF THE MUTILATED (Sinister, 74) D Michael Findlay, P/S Ed Adlum, S Ed Kelleher

This upstate NY wonder from the producer/writer team that made **INVASION OF THE BLOOD FARMERS** (72) opens with a decapitation and a party backed by the hit instrumental "Hot Buttered Popcorn." College students of Dr. Prell (Alan Brock) go to a house on an island, the site of a massacre, seen in confusing flashbacks from several characters. Deaths are by knife, fork and toaster in a tub. A leg and a female body are used as bait for the (fake) long white haired "Yeti" cannibal. Laughing Crow (Ivan Agar) is the muscular mute housekeeper of the talkative ponytailed Prof. Werner (Tawn Ellis from **CAT WOMEN OF THE MOON**). Jennifer Stock and Michael Harris co-star. Roberta Findlay was the cinematographer. Her husband Michael ended his career directing gay porn before his helicopter decapitation death in NYC. The print is scratchy. I first saw this in an Ohio drive-in.

SISTER STREET FIGHTER (New Line, 74) D Kazu Yamaguchi, S Manfred Nakefuca, P Kweo Yoshimine

(**LETHAL FIST WOMAN**) Tina Wong (Etsuko Shiomi), the "top woman in karate" from Hong Kong, searches for her missing narcotics agent brother Lee in Yokohama. Her various relatives all become victims of the bad guys. After many bloody kick ass battles, she eventually finds Lee in a secret jail, addicted to drugs by gangsters. With a flashback, fights in the air, topless scenes, whipping, rape, and wacka wacka guitar music. Subtitles identify a bunch of specialized bad school fighters, then we never see them again. Packaged as part of the recently reissued Sonny Chiba **STREETFIGHTER** series (thanks to Tarantino), it's actually the first of four **SISTER STREETFIGHTER** movies all starring Shiomi. Chiba is in it in a small role though.

SIXTEEN (Alpha Blue, 73) D Lawrence Dobkin, S Curtis Brown Taylor, P Harvey Bernhard

(**LIKE A CROW ON A JUNE BUG**) Long blonde haired Naomi Erdly (Simone Griffeth) and her brother Bruver (John Lozier) live in a cabin with their dirt poor backwoods Ma (Mercedes McCambridge) and shine drinking Pa (Ford Rainey) and a wild little brother. The best friend teens swim naked together but remain naïve about sex and the ways of the world. After the family sells their South Georgia land they celebrate by taking a Trailways bus to the fair. "Spanish dancer" (stripper) "Carmelita" (Beverly Powers) easily seduces the bug eyed Bruver in her trailer. Her partner Jake (Peter Greene) wears an Elvis jumpsuit while starring in a motorcycle stunt show just like the one in **LICKERISH QUARTET**. He seduces Naomi while a packed house of low life carny workers watch from above. Everything was shot on location and the fair features a haunted house and a sign for a King Kong show. Also with familiar character actor Parley Baer as a conniving preacher and black actress Maidie Norman (**WHAT EVER HAPPENED TO BABY JANE?**) as a

friendly backwoods lady who warns of the evil to come. Powers, aka Beverly Hills from BRIDES OF BLOOD (68), is perfect as a conniving bitch who freaks out when confronted by the whole family, but Griffith naked was the selling point. She had just starred in SWAMP GIRL (PV # 15). Dobkin was a former actor who directed many TV shows. Jack Harris retitled and released it with an R rating. The print is worn and jumpy.

SKETCHES OF A STRANGLER (Fox Hills, 78) P/D/S/edit Paul Leder, P Tom Spalding Jack (Allen Garfield), an awkward, dumpy, middle aged Hollywood guy who still lives with his older sister, offers to draw women (who, for some reason all come on to him), then kills them. A teacher from Topeka (Meredith MacRae, a long way from PETTICOAT JUNCTION) decides to pose as a street hooker (dumb move) to investigate her twin sisters disappearance. He kills a belly dancer and an ex porno star, she's beaten and nearly gang raped. Meanwhile his sister works for a money grabbing lady evangelist on Hollywood Blvd. and a cop and an ex cop work out some personal problems. Jack remains quiet and emotionless until the climax in an old theatre. Leder died last year. Assistant director Mimi Leder now directs ER episodes.

SKIN FLICK MADNESS (Alpha, 71)

Olivia (Sandy Dempsey with a butterfly leg tattoo) complains about being taken to an X rated movie theater (represented by two chairs), but eventually strips and sits on her boyfriends lap for some wild sex. Meanwhile we see three scenes they've supposedly been watching. One stars Uschi Digard with a blonde woman and another features a tattooed hooded Satanist. The soundtrack is rock instrumentals. There's a a Byrds sound a like, an electric organ track, some psych sounds and covers of mid 60s hits like The Ikettes' "Peaches And Cream" and The Castaways' "Liar Liar" ! The credits are all fake. The 54 min. soft core feature is on a tape with THE MAGIC MIRROR.

SLAVERS (Trash Palace, 76) P/D/act Jurgen Goslar, S Henry Morrison, Nathaniel Kohn, Marcia McDonald, P Barre St. Clair

(DIE SKLAVENJAGGER) In this epic of the last days of the African slave trade, Alec McKenzie (Trevor Howard) is an arms dealer who lives in a compound complete with a missionary station. Anna (Britt Eklund), her German husband Max (Goslar), and Alec's Brit nephew Steven (former Tarzan Ron Ely) arrive by riverboat just in time for a mass native attack. All three male leads want Anna (who has an outdoor nude scene). Steven is forced to ride on a mission with Mazu (Don Jack Rousseau), a chief's son. He calls Mazu a Kaffir (the South African equivalent of nigger), they fight, then are captured by Mexican slaver Da Silva (Cameron Mitchell) who has natives branded. Steven escapes - in blackface makeup. Arab slaver Hassan (Ray Milland!) makes naked natives line up and walk into a small pool where they're shot for sport. I wondered why Alec's "black" girlfriend Selena looked so strange until I read that she was played by Judy Goldman! This movie uses two types of blackface traditions: white actors playing black characters and white characters pretending to be black to escape danger. Many African women are topless and naked and there's a decapitation. Also with Helen Morgan as Mazu's woman Malka, Ken Gampu as the big bald Musulna and Sam Williams. This (awkwardly) re-cut shorter Americanized version is narrated by Norman Rose and was produced by Simon Nuchtern (a director of SNUFF) and was produced and written by Roman Vanderbes, who made THIS IS AMERICA (76). It was dubbed at Magno Sound in Times Sq. where I used to attend press screenings. The original producer/director team made ALBINO (also with Howard) the same year and St. Clair also backed the ZULU DAWN mini series (79) and many other movies shot in Apartheid era S. Africa. I wonder if Eklund attended the SLAVERS premiere with Rod Stewart?

SOUL TO SOUL (JFHI!, 71) D Denis Sanders

This is much more than just a concert film. It's a bit like the Muhammed Ali doc. WHEN WE WERE KINGS, but with a lot more great music and in a safer, happier seeming country (Ghana). Mostly black Americans are given a joyous welcome at the airport, then are seen, in top form, on stage. Ike And Tina Turner do the (excellent) theme song, "Ooh Poo Pah Do," and "River Deep." During a blues number ("I Smell Trouble") Ike (in a white suit) steps out to play some blistering guitar licks. It's the best footage featuring him I've seen. Wilson Pickett, in a black suit with silver studs, does "Midnight Mover" and ends the movie with an appropriate and crowd pleasing "Land Of A Thousand Dances." Carlos Santana (in a Jesus shirt) with his group (and Willie Bobo) does an instrumental leading to "Black Magic Woman." The Staples do "When Will We Be Paid (For The Work We Done)," Less McCann and Eddie Harris do "How Much Longer," and other music is by The Voices Of East Harlem, Roberta Flack (they should have taken Nina Simone!), tribal drummers, and an impressive local witch doctor who sings, plays percussion and dances. Also with scenes of various stars visiting a market and a coastal slave trade castle. Cinerama released it. By the director of INVASION OF THE BEE GIRLS.

STAMPING GROUND (Goodtimes, 71) D Hans Jurgen Pohland, George Sluizer, P Wolf Schmidt, Sam Waynberg

(LOVE AND MUSIC) Music fans from all over Europe attended this peaceful three day June '70 festival by a picturesque lake near Rotterdam, Holland. Huge crowds are seen from above and shots of windmills and canals are edited in. Pink Floyd (the biggest attraction these days) does a nice long "Saucerful Of Secrets." Tyrannosaurus Rex (Marc Bolan and new percussionist Mickey Finn) do "By The Light Of The Magical Moon" which is great but the camera concentrates too much on audience members busy getting high. Family, featuring the tortured vocals of Roger Chapman, do "Drowned In Wine" and Al Stewart sings "Zero She Flies." Dr. John (The Night Tripper) does "Mardi Gras Day" at night, complete with costumes, black lady singers and voodoo atmosphere. Santana (still the intense original band) do "Gumbo" and "Savor," and end the movie with "Jingo." Canned Heat does "Human Condition" (featuring Al "Blind Owl" Wilson) and a boogie number ("So Sad"). Jefferson Airplane does "White Rabbit" and "Ballad Of You And Me And Pooneil" (both oldies by then). The Byrds do "Old Blue," and Country Joe does "Freedom." It's A Beautiful Day lucked out cinema wise. A thunderstorm breaks just as leader David LaFlamme takes a wild violin solo. Another Columbia label group (The Flock) featuring a violin does "Big Bird." Other numbers are just heard and Grace Slick, Paul Kanter and Country Joe are interviewed. The tape runs 83 mins. but the feature originally was 101 (Soft Machine and Quintessence were cut). Sluizer later directed THE VANISHING (88 and 93).

THE STRANGENESS (TWE, 80) P/D/S/edit/music Michael Hillman, P/S/FX Chris Huntly, Mark Sawicki

Seven mostly young characters (two are female) go deep inside a mine, talk, argue, and are killed off. Dan Lunham and blonde Terry Bealand star. An Aussie cowboy says the slimy tentacled animated monster they eventually encounter is "Straight from the pits of 'ell!" In the best scene, the creature kills (a doll version of) the company man who was greedily after gold. Some mutilated bodies are covered with maggots. The music is from a synth and everything is way too dark. Ernest Farino also worked on the FX. Parts were filmed at Newport Beach, CA.

SUBURBAN SATANIST (Alpha Blue, 74)

The veins of balding Satanist Barney buldge as he has sex with his exotic looking wife on a slab while three other couples (including a black woman in a ugly huge wig) go at it standing up, chanting "Hail Satan!" over and over. Barney then invites Sandy Carey (THE DEVILS GARDEN) and her man (John Holmes) over and hypnotises them. Big John leaves a brief orgy to grab his wife out from under from Barney, now wearing a pretty cool red devil head mask in the bedroom. It's a bad

print of a pretty horrible (in every way) 55 min. hard X movie with ugly insert shots.

SUDDEN DEATH (Alpha Blue, 75) P/D Eddie Romero, S Oscar Williams, P J. Skeet Wilson

Hemisphere planned to release this Philippines action movie, but apparently never did. Macho former Army man Duke (Robert WILD WILD WEST Conrad) lives on an island paradise with his blonde daughter (Nancy Conrad), native girlfriend (Aline Samson) and his local mentor (Eddie Garcia). After a suburban bloodbath, a black karate school owner (Felton Perry) arrives from L.A. to help Duke reluctantly battle revolutionaries. First the old friends spend time at a whorehouse and Duke advises a kickboxer to aim for his opponent's balls. The real bad guys are evil international businessmen, led by a shipping magnet (Thayer David) who likes young boys. He hires bad guy Ashley (with a 70's Elvis look) who eventually hires a mercenary (Don Stroud). With explosions, a flaming man, many squib shots and a slo-mo ice house battle. Also with Ken Metcalfe and Vic Diaz. Ashley and Garcia were producers. Black American Williams, who directed THE FINAL COMEDOWN (72), must have been responsible for the addition of symbols of racism (blackface stars, pickinny dolls...) in the background.

SUPERCHICK (JFTH, 73) D Ed Forsythe, S Gary Grutcher, John Burroughs

Long blonde haired Tara (Joyce Jillson, who narrates) wears a black wig as a stewardess for "Crown International" airlines. The cheerful free thinking Tara keeps separate boyfriends in L.A. (Timothy Brown as a pop star), NYC (brain surgeon), and Miami (gambler). She beats everybody at karate lessons, smokes pot at a party that's busted and has sex with a soldier in the plane's restroom. She visits a lecherous old horror movie star (John Caradine) but beats up his (obvious) double, then chains him to a wall (he goes "Beat me hard!"). A loan shark (Louis Quinn from 77 SUNSET STRIP) follows her and a biker (Dan GRIZZLY ADAMS Haggerty) says "Let's gang bang her!". Jillson has topless scenes but Candy Samples and Uschi Digard show up for nude scenes. Uschi (as a nice lesbian porn star) is also chained up (naked) and whipped on a dungeon set. The tape of the very 70s comedy is uncut. Jillson, also in SLUMBER PARTY 57, was later known as an astrologer.

THE SWAMP OF RAVENS (VSOM, 73) D Manuel Cano, S Santiago Moncada

The sadistic Dr. Prosa (Raymond Oliver with long hair and sideburns) conducts genetic experiments using street beggars, scarred Indian lepers and hookers as subjects. The bodies and heads of his many failed experiments are taken to a swamp. He's also obsessed by Simone (Marcia Bichette), who plans to leave with an American who sings to a mannequin of her in a club. With flashbacks, an autopsy, mutant babies in jars, and topless bondage and necro scenes. Fernando Sancho is the crude sheriff. The music includes pop songs and psych instrumentals. The best part of this wacky Spanish production is the surreal sight of heads in the swamp. It was filmed in Puerto Rico, by the maker of VODOO BLACK EXORCIST (PV #6) and KING OF THE JUNGLE. The (worn) print has Greek subtitles.

SWINGING BARMAIDS (Video Vortex, 75) D Gus Trikonis, S Charles Griffith, P Ed Carlin

(EAGER BEAVERS) Despite the title (s), this drive-in rarity is no sex comedy. It's about a psycho voyeur, dubbed the "camera bug killer" because he takes Polaroids of his female victims. The nervous, motorcycle riding "Tom" (Bruce Watson) stabs, drowns and even uses a syringe to kill and uses several (laughably obvious) disguises. He lands a job as a bouncer and "disher" at the Swing-A-Ling club and befriends the nice barmaid Jenny (Laura Hippe, also in LOGAN'S RUN). William Smith doesn't have too much to do as the tough L. A. police detective

after him. With nudie movie regulars John Alderman as the cop partner and Dyanne Thorne as the first victim. There are brief topless scenes. Screenwriter Griffith, of course, wrote some of Roger Corman's best movies. The print quality is soft.

A TASTE OF HELL (New World, 73) D/S Neil Yarama, D Basil Bradbury, P/star John Garwood

In 1942, a sadistic fat Japanese Col. (Vic Diaz) has unarmed captive Filipino freedom fighters shot, stabbed and blown up with bazookas. Lt. Barry Mann (Garwood) survives as a pathetic horribly burned limping suicidal mute, out for revenge and still in love with Maria (Liza Lorena, who has romantic flashbacks). She's put in a hot box and the colonel orders other rural women hostages to be used for sex. It's fairly quiet, slow and tame (it was rated PG!), until Jack (William Smith with long 70's hair) returns with a small army of peasants. After a standout decapitation scene and a battle, EVERY (!) major character dies except for the crying little hunchbacked boy Pedro. Lloyd King co-stars as a sympathetic Japanese Captain. This was originally released by Boxoffice Int. Garwood had been in several biker movies, including THE LOSERS with Smith. Diaz, the hardest working actor in the Philippines, is also still a popular comedian.

THE TELEPHONE BOOK (J4HI!, 71) D/S Nelson Lyon, P Merwin Bloch

This underground style b/w NYC movie is filled with familiar faces. A cheerful blonde (Sarah Kennedy) has a series of comic sex related encounters. "The world's greatest stag star" (Barry Morse) keeps his underwear on for sex in a room full of naked women. A very young looking William Hickey has a huge permanent hard on and a shrink (Roger C. Carmel) exposes himself on the subway. The mysterious obscene phone caller (Norman Rose) that she finally locates, wears a pig mask and talks and talks and talks. With flashbacks, subtitles, Nam footage, a pop art apartment, the first PG+E LP (on Kent), and a color YELLOW SUBMARINE look X rated cartoon segment. Jill Clayburgh talks on the phone, and Warhol movie people Ultra Violet (screams and cracks a whip), Geri Miller (does a wild nude dance), and (Pope) Ondine show up briefly. Kennedy also has nude scenes. This was released on tape in England labeled "horror" (!?).

TEN FOR TWO: THE JOHN SINCLAIR BENEFIT (Sound And Vision, 72) D Steven Gebhart, P John Lennon, Yoko Ono

This "lost" movie shows why Lennon was monitored by the FBI. The Dec.10, 71 benefit concert in Ann Arbor, Michigan is extremely anti-Nixon, anti-war, and pro-pot. The title refers to Sinclair (who had been involved with the MC5) being sentenced to ten years in Jackson State (aka Jacktown) prison for two joints. Musical acts alternate with some very stirring speeches. David Peel and The Lower East Side do fun minimal songs about Lennon and Dylan and back Lennon/Ono. Long haired Bob Segar (still a local act) does Chuck Berry's "Oh Carol." Commander Cody And The Lost Planet Airmen do three numbers including "Back To Seeds And Stems Again." Stevie Wonder (and Wonderlove) do three numbers including "Somebody's Watching You," a hit for (the) Little Sister (of Sly Stone). Yoko does "Sisters O Sisters" and John does "John Sinclair" (while playing slide guitar). They both sing "Attica State" (34 prisons had died during a four day occupation at the New York prison in Sept.) and a blistering version of "Luck Of The Irish." Other music comes from Archie Shepp and The Contemporary Jazz Quintet (very cool), Alan Ginsberg, The Up (briefly), and Teagarden And Winkle. Speakers are Sinclair's wife and mother, Jerry Rubin, (not very impressive), a priest who equates the U.S. government with Nazis, Rennie Davis and Dave Dillinger (their impassioned talks are intercut with each other), Ed Sanders, and Black Panther Bobby Seale. The very charismatic Seale talks of "the monster of capitalism," and mocks white liberal politicians. He could have been a rap star with lines like "The only solution to (historical) pollution is a people's humane revolution!" Films of white officers guarding black prisoners are shown. As

amazing as all this is, Phil Ochs mixes politics with music the best, doing "Here's To The State Of Richard Nixon." After the show, back at a hotel, Lennon backed Ochs doing his excellent "Chords Of Fame" (a version available on bootlegs). The picture quality of this tape varies (parts are in bad shape) but check it out while you can - don't expect an airing on VHI! Soon after this, John and Yoko played Madison Sq. Garden (also with Wonder) and were on DAVID FROST, DICK CAVETT, MIKE DOUGLAS (a whole week) and even a JERRY LEWIS TELETHON!

TEN VIOLENT WOMEN (Watersceid, 79) P/D/S/edit/sound/ music/act... Ted V. Mikelis, S James Gordon White

A group of women rob a jewelry store, go to Vegas, end up with a stash of coke then are caught by narcs at a disco. It's a comedy (complete with title cards and sound FX) that becomes a grim women in prison movie. They wear underwear in the showers but the horrible older guard (Georgina Morgan) and her scary religious fanatic helper keep things pretty twisted. It's hard to keep track of the 10 women, but Sherri Vernon (who is tied up, beaten and whipped) stars as Sam with Dixie Lauren as Maggie. It was Mikelis' last movie to play in theatres and he's very good as Leo the fence. He gives himself the best death scene (stomped by high heels).

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SEVENTIES (1971-1980) TH - Z

All reviews by Michael J. Weldon

THAT'S THE WAY OF THE WORLD (Abacus, 75) P/D Sig Shore, S Robert Lipsyte (SHINING STAR) Check out this very 70s look at the music industry. "Bucky" Buckmaster (Harvey Keitel) is a successful NYC producer who wants to record "The Group" (Earth Wind And Fire) but his boss (Ed Nelson), who answers to "the organization," makes him work with The Pagers, a Christian soft pop "family" trio from Florida. Bucky ("You can't make chicken salad out of chicken shit!") eventually has an affair with the fame obsessed hard drinking, pill popping lead singer Velour (Cynthia Bostick). Her "brother" (Jimmy Boyd of "I Saw Mommy Kissing Santa Claus" fame) turns out to be a junkie and the "father" (Bert Parks!) had molested Velour when she was a child. You get to see Keitel skating at an all black ice disco, and give anti-record company and pro-music talks. The Pagers' manager (Michael Dante) threatens to "stick an icepick" into his "golden ear." The way Bucky gets (non-violent) revenge is funny and clever but unlikely. Murray The K plays a lecherous radio DJ and DJ Frankie Crocker plays himself. EW&F do several songs and during the end concert the piano turns upside-down while it's being played. The soundtrack LP went to #1 but few people saw this movie from (the mob owned) distributor Bryanston. Shore also produced SUPERFLY.

THREE ON A MEATHOOK (Regal, 72) D/S/music William B. Girdler, P John Asman, Lee Jones

Two years before DERANGED and TEXAS CHAINSAW, Girdler used PSYCHO as a partial blueprint for his version of the Ed Gein legend. Young Billy Townsend (James Pickett, who has childhood flashbacks) lives in a backwoods farmhouse with his widower Pa (Charles Kissinger). Pa has somehow convinced Billy that whenever he's around females, he kills them. Blonde Debbie (Linda Thompson) and her three girlfriends run out of gas while on vacation, so Billy brings them home for the night. When Debbie, who we first saw having sex with some guy in a hotel room, is hacked to death in the bathtub, it's like a (very mild) version of a similar scene in BLOOD FEAST. Two of her friends are shot, when the other is decapitated, her body falls while the head stays held up by an axe. Billy goes to town while Pa cleans up. He sees a re-issue of THE GRADUATE, then an embarrassing Chicago type horn and pants suits band (American Xpress) who do two songs in a club. Note: Some band out there might want to hurry and do a cover version of "We're All Insane." Billy wakes up with a hangover at the home of nice uninhibited cocktail waitress Sharon (Sherry Steiner from ASYLUM OF SATAN). Despite the recent multiple murders, he invites her and her blonde Nam widow friend Becky for a vacation in the country. Drunken Pa reluctantly serves them a special "veal" dinner. Becky is killed by pick axe, Sharon discovers bodies hanging on meat hooks, then – the dead mother shows up! A PSYCHO style expert explains why Pa was just killing for his wife - who had the "illness" cannibalism. The last shot is Pa in a straitjacket thinking to himself. Thompson and Steiner both have nude scenes and three of the other victims swim topless. Girdler's score includes wah wah guitar, weird organ sounds, and sad harmonica. The make up is by Pat Patterson, a TV horror host who made DR. GORE (PV #18) the same year. Tennessee beauty contest winner Thompson moved into Graceland with Elvis the year this was released! He called her Precious but replaced her with Tennessee beauty contest winner Ginger Alden in '76.

THREE PHASES OF EVE, STRIPPED FOR ACTION (Cinefear)

These two early 70s movies (from extremely worn out, used to be in color prints) are cheap even by porno movie standards and have no credits. In the first, the schizoid Eve (Sandy Carey from THE DEVIL'S GARDEN, who flubs her lines) relates two sex flashbacks (one with two men) to her shrink (Rick Lutz, from Ed Wood's NECROMANIA), then joins him at an orgy party. In the more elaborate second feature (it has even more flashbacks and dialog), a young guy called Bonaparte

(he looks kinda like Ron Howard) tries to find out why Rosie was killed. He has sex with every woman he meets and a satanic looking British guy relates Rosie's sex flashbacks. It has way too many sex scene close-ups and the song "Music To Watch Girls Go By" is heard. New scenes with two comic slob "reviewers" in a theatre have been added along with 3 X trailers. This release is part of a series (just what the world needed!).

TNT JACKSON (Sinister, 74) P/D Cirio Santiago, S/act Ken Metcalfe, S Dick Miller TNT (Jeanne Bell), from Harlem, does impressive backflips and high kicks as she battles drug dealing villains and avenges her brother's death in Hong Kong. The arrogant Charlie (Stan Shaw with a big afro), blonde Elaine (Pat Anderson, who has a brief shower scene) and Ming, work for Sid (Metcalfe). TNT has a sex scene with Charlie, and in the movie's classic scene, fights four guys in a room while wearing only her panties. Bell looks great, has some good lines and breaks one guy's arm nearly off. A large impressive street parade with costumes takes place on an island and it all ends in a big fight in a hotel. Except for location work, it was shot in the Philippines. The print is reddish. Bell (who was the stripper in MEAN STREETS) returned in Santiago's THE MOTHERS (PV #18) and this was remade as FIRECRACKER!

A TOUCH OF SWEDEN (SW, 71)

Jerry (Uschi Digart), a "famous actress" who became a nurses' aide (huh?) flies Pan Am "back to Sweden" where she relates Hollywood sex flashbacks (including a lesbian scene and a threesome) mostly featuring her friends. "Comedy" is provided by some pathetic vaudeville types as Dracula and Groucho and a guy in drag. The longest scene concerns a gay character with a bottle stuck up his ass. If you want to hear Uschi talk a lot, then this is the movie for you, but despite the all star soft core cast (Sandy Dempsey, Sandy Carey, and Marie Arnold) it's pretty terrible. The only good scenes are Peggy (ALL AMERICAN GIRL) Church taking a bath and Uschi walking around in a bikini. There's also a rollercoaster ride. Alpha Blue sells the same movie as PASTRIES. There are no credits.

TOWER OF LOVE (SW, 73) P/D George Drazich

Three women in chastity belts live at The Crotavia embassy. The "Den Mother" (Buck Flowers) watches as they play pool, jog, and exercise. A young locksmith (Joseph Peters), who turns out to be the king's son, arrives and unlocks the women for sex. There's also a lesbian scene. Jean Pascal, Kitty Lombard and Tammy Smith star and Johnny Legend's sex version of the old song "Saved" is heard. The print of this Boxoffice Int. soft core nudie comedy is too dark.

TRAIN RIDE TO HOLLYWOOD (Anchor Bay, 75) D Charles R. Rondeau, S Dan Gordon, P Gordan A. Webb

Bloodstone had 13 London label R+B chart hits (5 pop) during the 70s/80s but had been formed (in Kansas City) back in 62. This, their odd attempt at a musical comedy fantasy, was released by Tom (BILLY JACK) Laughlin. Harry Williams, the fat guy in "The Sinceres" is knocked out and dreams that he and his group are porters on a train filled with movie stars in some mixed up past. Gable (Jay Lawrence) and Leigh (Phyllis Davis) do GONE WITH THE WIND scenes, Jay Robinson is Dracula, and Guy Marks is Bogart. The Brando GODFATHER becomes the WILD ONE Brando and kills passengers. (!?) Seven numbers are performed including lush ballads (featuring lead singer Charles McCormick) and 50s hits ("Yakety Yak" and "Sh-Boom"), the group tap dances and are in silent b/w comedy bits. At a train stop, a New Orleans style funeral song is performed, Harry does a James Brown type song and boxes with a gorilla and there's a song by some harem girls. With Michael Payne, Roberta Collins and Tracy Reed. The tape is letterboxed.

2069: A SEX ODYSSEY (Seduction, 74) D Georg Tressler, S Willi Frisch, P Gunter Koff

(ACH JODEL MIR NOCH EINEN) Five Venusian beauties (with glitter eye makeup) land in The Alps on a mission to collect sperm from human men ("simple creatures"). The locals think they're a French Olympic ski team. One has sex in a car with a lingerie salesman (who uses a rubber), one does it with a cop who arrested her, one with a doctor in a sauna, and another, dressed as a nun, with a priest. The major and other locals are hooked up to a sperm pump machine (they don't mind) and all the alien women strip naked in a bratwurst and beer dance hall, causing a near riot. Nina Frederik, Catharina Conti, and Hedi Hankammer star in the silly German/Austrian production. There's also a trailer for INGA and a new "Cyber Jane" short (a Misty Mundae lesbian scene).

THE UNCANNY (Media, 77) P/D Dennis Heroux, S Michael Parry, P Rene Dupont
In a prologue (set in Montreal) nervous eccentric Wilbur (Peter Cushing) wants to interest a publisher (Ray Milland) in his book of stories, all concerning cats. He's told "It's just too fantastic!" In London in 1912, Janet (Susan Penhaligon) is a maid who kills her wealthy old employer (Joan Greenwood), then (in a sequence inspired by NIGHT OF THE LIVING DEAD), becomes trapped in a storage room surrounded by cannibal cats. In 1975 in Quebec, Lucy, an orphan and her cat go to stay with an aunt (Alexandra Stewart) and a jealous cousin (Chloe Franks). Witchcraft is used to shrink Lucy in scenes reminiscent of THE INCREDIBLE SHRINKING MAN. The last tale is a comedy set in In Hollywood, 1936. An actor (Donald Pleasence) is the villain in Dungeon Of Horror. His actress wife dies filming a pit and the pendulum scene and is replaced by her stand in (Samantha Eggar). John Vernon is the producer. It's fun to see the various stars but #2 has some bad continuity problems, #3 makes little sense, and the cat theme is pretty weak. The series of producer Milton Subotsky's horror anthologies ended with this British/ Canadian production and THE MONSTER CLUB (80). Neither one was released in American theaters.

VAMPIRE'S ECSTASY (E.I., 73) D/S Joseph W. Sarno, P Chris D. Nebe
(THE VEIL OF BLOOD, DEVIL'S PLAYTHING) There's a lot of nudity in this rarely reviewed lesbian vampire movie filmed in Germany. Three young females take a horse and carriage to a remote candlelit castle. A Van Helsing type lady doctor and her brother have a car wreck and end up there too. Stern faced housekeeper Frau Krupt (Nadia Henkova) leads a coven of five women (who are usually naked or topless) in the crypt. They chant, dance, caress each other and use large penis shape candles. Helga (Marie Forsa), a descendent of the Baroness Vaga, is put under a spell and has several sex scenes in a horse stable. The (overlong) Eastmancolor and widescreen movie also has a flashback, a clothes ripping bat attack and an orgy. The (too dark) video print includes the original trailer.

VAMPIRA (Luminos, 74) DClive Donner, SJeremy Lloyd, PJack H. Wiener
(OLD DRACULA) Four Playboy models arrive at the tourist attraction castle of Vlad (David Niven). His butler (Peter Bayliss) has them all drugged and drained of blood in an attempt to revive his master's 1920's wife (an idea copied from the DR. PHIBES movies). Since one model was black, his beloved Vampira (Teresa Graves from GET CHRISTIE LOVE!) is too. They go to London in a double coffin where she watches BLACK GUNN and learns jive talk and they dance a lot and vampirize a couple (Jenny Linden and Nicky Henson). With Linda Hayden, Veronica Carlson, and Freddie Jones, and a theme by Anthony Newley. The tape has Dutch subtitles. The misfire comedy came after the equally silly VAMPIRE HAPPENING (PV #6) and SON OF DRACULA (PV # 21) but was before LOVE AT FIRST BITE, NOCTURNA, (PV #2), and DRACULA BLOWS HIS COOL (PV #30).

VICIOUS VIRGIN, HOT LIPS (Cinefear)

Here's another double bill of worn out prints of cheap obscure early 70s porn movies (with no credits). In the first one, Susan (Susan Fields, in many early 70s sex movies) arrives in Hollywood to be a star. After sex in a casting office, she refuses a masseuse job but ends up dancing naked and being drugged as part of some huge guy's harem. The music includes sitars, spacey guitars and an instrumental version of "Paint It Black." In the 2nd feature, the blonde Mistress Victoria and her servants keep Holly captive. With whips, bondage and too many extreme close ups. New added scenes show gangsters who beat up the projectionist. Also with hard X trailers for a Brigitte Lahaie movie and two produced by David F. Friedman.

VIDEO VIXENS! (Vestron, 73) D Ronald Sullivan, S Joel Gross, P Roland Smithers
A TV station owner (Norman Field) hires the crude slob "king of the stags" (George "Buck" Flower) to direct an uncensored network Stag Film Award special which, of course, is a big hit. He forces a moralist movie reviewer (Harrison Phillips) to host, along with dumb blonde Inga (Robyn Hilton, also in THE LAST PORNO FLICK). This soft core spoof (owned by Troma) features a DRAGNET spoof, a fat milkman scene and a dungeon scene all featuring hard to believe "comedy" violence or rape. Familiar nudie movie regulars in the many film clips (some in b/w) and commercials include Maria Aronoff (Arnold), Starline Simple (Comb), Terri Johnson, Sandi Dempsey, and John Alderman. Others (all naked) are Cheryl "Rainbeaux" Smith, Linda York, Robyn Whityng, Angela Carnon, and token black Marva Farmer (also in BLACKENSTEIN). The assistant cinematographer was Joao (DEEP THROAT) Fernandez. Flower, Carnon and Whiting were all also in INNOCENT SALLY (PV #19).

WATTSTAX (73) P/D Mel Stuart, P Larry Shaw
A large scale concert put on by Stax Records (whose days were numbered) in The L.A. Rams stadium was filmed and they added man on the street interviews and (mostly serious and angry) commentary by Richard Pryor. Some acts are seen as is, others had footage of riots, racism, and protests added, and a few are cut off mid song. The main (complete) live acts are The Dramatics ("What You See Is What You Get"), The Staples ("Respect Yourself"), Luther Ingram ("If Loving You Is Wrong") and Carla Thomas ("Pick Up The Pieces"). Rufus Thomas, in a pink suit and cape, does several funky hits, raps, and is hilarious joking with the crowd and The Bar-Kays are amazing in chains and with huge white Afros playing "Son Of Shaft." Johnny Taylor plays in a club (with pimps outside) and Little Milton is seen in a video. Isaac Hayes arrives in a limo, is introduced by Jesse Jackson and after the big build up his performance of "Shaft" was cut out for some legal reasons. Also with The Emotions, Albert King, Jimmy Jones, and other name stars in group gospel numbers. Warner Brothers released it to theaters then and it should be on video now.

WEREWOLF OF WOODSTOCK (73) D John Moffitt, P/S Bill Lee, Hank Saroyan
The person responsible for this cheap as possible shot on video (in California) embarrassment was executive producer Dick Clark. Just after Woodstock, a local man (Tige Andrews) yelling "miserable freaks!" is struck by lightning while mindlessly smashing things on a small festival stage. Although he nearly dies and is totally wrapped in bandages, he stays home in bed. Each night he becomes a man in a mask monster, kills a cop, and hangs a little dog. He also kidnaps and ties up the groovy chick singer (Belinda Belanski) of a dysfunctional rock band trying to record in an abandoned shack. Meanwhile the local police Lt. (Harold J. Stone) keeps making chili and tries to feed it to a pair of "special youth officers" (an embarrassed acting Michael Parks and Meredith MacRae), who were sent from L.A. to observe the festival. After the ending (copied from THE HIDEOUS SUN

DEMON), Stone blandly says "It's Ovah." Also with Ann Doran (wolfman's wife), CAPTAIN MIDNIGHT star Richard Webb (wolfman's doctor), and in his feature debut – Andrew Stevens as a disgusted band member. A radio announcer talks about the "Woodstock" area, ignoring the fact that the festival took place in Bethel, in Sullivan County. This debuted as part of the ABC late night "Wild World Of Entertainment" time slot (which included IN CONCERT and DICK CAVETT). The (pathetic) make up is by Joe Blasco and John "Bud" Cardos was production consultant. A voice over adds the fact that all the guitar music (including the Santana opening) was by Jerry Cole! Belaski was later in THE HOWLING (80) and Moffitt directed LOVE AT STAKE (87).

WEREWOLVES ON WHEELS (Shocking, 71) D/S Michel Levesque

Adam (Stephen Oliver) leads the Devil's Advocates biker gang. Robed monks led by One (Severn Darden) offer them (drugged) wine and during a ceremony, Helen (D. J. Anderson) dances topless with a skull and a snake. Tarot (Duece Barry) has flashbacks and keeps warning the others. Characters are killed and blood is spilled but no werewolf is seen until the end payoff scene. He does ride a motorcycle though. Other bikers are played by singer Barry "Eve Of Destruction" McGuire (as Scarf) and William Gray (from FATHER KNOWS BEST). McGuire had done too many drugs and later recorded Christian LPs. Gray, who raced motorcycles, had been busted for pot. The music is country and raga rock. Chuck Bail was the stunt coordinator. Oliver, who usually played bikers, started out in Russ Meyer's MOTOR PSYCHO. Levesque was an editor for Meyer movies. This print is good but too dark.

WHO KILLED MARY WHAT'S'ER NAME? (Prism, 71) D Ernest Pintoff, S Sean O'Toole, P George Manasse

Mickey Isadore (Red Buttons), a well off, but diabetic former boxing champ, rents a cheap apartment on Mulberry St., determined to solve the murder of a hooker that nobody cared about. He receives help from his daughter (Alice Playten), a man he meets (Conrad Bain) and a hooker (Sarah Miles) and is threatened by bikers and a black revolutionary. With b/w flashbacks, the Elgin Theatre (showing a W. C. Fields movie) and an interesting (PG rated) look at early 70s NYC. With young Sam Waterson as a poor underground filmmaker, David Doyle as a broker, Ron Carey as a bartender and Jake LaMotta. Future director Jeff Lieberman was associate producer. Pintoff made BLADE (73) next, also in Manhattan.

WICKED WICKED (Shocking, 73) P/D/S Richard L. Bare

Several blondes have disappeared from a huge old seaside hotel, so house detective Rick (David Bailey), a disgraced former cop, is on the case. We soon learn that young electrician Jason (Randolph Roberts) is a traumatized psycho killer who uses secret panels and spy holes, wears a rubber mask and stays in a hidden room with a guillotine. Meanwhile Rick's ex-wife Lisa (Tiffany Bolling) arrives to sing at the hotel's nightclub and becomes a target by wearing a platinum wig. Reviewers seriously hated this PG rated MGM "Duo Vision" (split screen) gimmick movie, but it's obviously an elaborate sick joke and the double screen is used in various ways. While the story unfolds we also see flashbacks from various time periods, fantasy sequences, and scenes that point out contradictions and ironies in what characters say. When Mrs. Karadyne (Madeleine Sherwood), a sad longtime resident with money problems, talks about her acting career we see her as a stripper. A crazed looking old lady plays the score of THE PHANTOM OF THE OPERA (25) on an old pump organ. When Rick and Lisa get back together in bed, footage of lightning, a charge by Teddy Roosevelt and an H bomb blast (!) is edited in. I saw this in a theater once and still think it's a fun unique experience. My complaints are a visible microphone, the fact that a black maid character is killed but not missed, and the lame Chicago type horn band (The Leaves Of Grass). With Scott Brady as the thick gruff police Sgt., Arthur O'Connell as the maintenance man, Ed "Kookie" Byrnes as a suspicious lifeguard, Roger Bowen as the manager, and Diane McBain. Bolling

sings several songs including the funny theme. In '73 she also starred in BONNIE'S KIDS (PV#31) and THE CANDY SNATCHERS (PV#15) and recorded an LP. The rare print has Danish subtitles. Bailey was a regular on ANOTHER WORLD, Roberts was Ritchie Cunningham's one season brother on HAPPY DAYS, Sherwood was the Mother Superior on THE FLYING NUN (!), and Bowen is best known from the movie M.A.S.H. Bare directed all 63 Joe McDoakes Warner Brothers comedy shorts (42-56) and THIS REBEL BREED aka BLACK REBELS (59).

WILD HONEY (SW, 71) D/S Don Edmonds

Farm girl Gypsy (Donna Young from ALL THE LOVIN' KINFOLK) takes off for L.A. after her abusive father (who listens to religious radio shows) attacks her. She tries LSD ("a tool for unlocking your mind") on a sugarcube at a party ("Why are they doing it all over the floor?") and after various minimum wage jobs, decides to do nude modeling at The Little Doll House. After meeting a devious lesbian (Donna Stanley from THE STEWARDESSES), she's happy to accept money for sex and has her own new convertible. A laughing hooded Satanist hosts a crazy party where naked fat people use whipped cream and Uschi is with a guy reading Mein Kampf. Gypsy is tied up naked there by a salt and pepper pair of musclemen then suspended spinning from the ceiling. Then we learn that her experiences were "all a dream." Long haired Astro keeps women on leashes and a depressed motorcycle riding Nam vet abandons Gypsy. With a trip sequence, raga music, pop songs, a Dylan poster, Hari Krishnas on Hollywood Blvd., and a marquee for Disney's THE BOATNIKS. The cast includes K. W. Christian, Mark Edwards (THE DEAN'S WIFE), and Kip Whitman (BUMMER!). It was the first directing job for former beach movie actor Edmonds, who went on to make ILSA movies. This Boxoffice Int. release is pretty entertaining but Young is naked more in the trailer than in this cut version where every sex scene ends abruptly. The tape also includes NUDE A GO GO (a short also on SW comps) and some vintage footage of NYC theaters and strip clubs.

WINTER KILLS (Avco Embassy, 79) D/S William Richert, P Fred Caruso

The more you know about JFK lore and assassination theories, the more you'll enjoy this fascinating movie based on a book by Richard Condon. Some critics have endorsed it as a misunderstood "black comedy" but I think it's very serious. The way it creates a parallel universe and uses flashbacks to comment on real people and events invites comparisons to CITIZEN KANE. 19 years after President Kegan was killed (in 1960 in Philadelphia) his directionless non politician (half) brother Nick Kegan (Jeff Bridges) is introduced to a bandaged man (Joe Spinnell!) who confesses to being the second gunman. Kegan runs for his life as many around him are killed and various characters (some are impersonators) relate contradicting flashbacks or explain opposing versions of reality. A mobster (Ralph Meeker) blackmails the Ruby character (Eli Wallach) into killing the (never seen) Oswald. A Cleveland mobster says that 20th Century Fox (!) had the president killed because he had caused the death of Marilyn. A family friend (Richard Boone) says "They will pile falsehoods on top of falsehoods until you can't tell a lie from the truth and you won't want to know the truth - that's how the powerful keep their power." Anthony Perkins runs a secret all seeing hi-tech spy network for the divorced multi- millionaire patriarch (John Huston, at his most chilling since CHINATOWN). The president is remembered as an unqualified reckless womanizer whose position was paid for and who died because "he started to think we live in a democracy." Also with Belinda Bauer as the sarcastic Euro magazine editor girlfriend, Sterling Hayden as a right wing general with a private army, Dorothy Malone as the insane seeming mother, Tomas Milan, Toshiro Mifune, Brad Dexter, and Elizabeth Taylor, whose only (unheard) line is "Son of a bitch!" Vilmos Zsigmond was the cinematographer and the score is by Maurice Jarre. Bauer has nude scenes and a black female assassin is seen topless. Berry Berensen (Mrs. Perkins), Candice Rialson, Tisa Farrow, Camilla Sparv, and Erin Grey all have small roles. This was re-edited with the hard to believe ending restored and re-released in '83. The tape runs 97 minutes. With this, Richert's THE AMERICAN

SUCCESS COMPANY (also with Bauer) (79), HEAVEN'S GATE (80) and CUTTER'S WAY (81), Bridges (whose father Lloyd was once a Communist party member) was on a roll starring in controversial money losing political themed movies. Caruso deserves recognition for producing this, NETWORK (76) and BLUE VELVET (86).

WITHOUT WARNING (JFTH, 80) P/D Greydon Clark, S Lyn Freeman, Daniel Grodnik, Ben Nett, Steve Mathis

(THE WARNING) Two vacationing teens are killed by bloodsucking frisbee like discs (with teeth and tentacles) and their terrified friends (Tarah Nutter and Christopher S. Nelson) seek help in a backwoods bar. The scary gas station owner (Jack Palance) knows about the alien threat and tries to help but the crazed Nam vet Sarge (Martin Landau) thinks that the surviving kids are aliens in disguise. Palance and Landau are both typically intense and fun to watch and any movie with both of them in scenes with Neville Brand and Ralph Meeker as local drunks is a must. Victims (all hung up in a shack and shown in bloody closeups) include Cameron Mitchell (as a macho hunter), Larry Storch (scout leader), a young David Caruso and Darby Hinton, later in Andy Sidaris movies. Sue Ann Langdon runs the bar and Kevin Hall plays the OUTER LIMITS look alien. It's definitely the best movie by Clark, but the print is too dark and I still wonder what happened to those cub scouts!

A WOMAN'S TORMENT (Alpha, 78) P/D "Robert Norman"/ Roberta Findlay

An "unbalanced" woman (the not very attractive or Asian "Tara Chung") breaks into a beach house on an island. She hears voices and bird noises and hallucinates. We see close-ups of her troubled eyes. She stabs a telephone lineman and a comic nosy neighbor (Marlene Willoughby). Meanwhile she has two sex scenes and her sister in-law (Jennifer Jordan) has sex scenes. One part is very bloody and there's an electrocution in a shower. The only part I liked was when the Goodyear Blimp passed by. The dreary hard core psycho sex movie was followed by "Norman's" better known X film MYSTIQUE (79), featuring Ron Jeremy, and probably filmed in the same seaside vacation house.

WONDER WOMEN (VSOM, 73) D Robert O'Neil. S Lou Whitehill, P/star Ross Hagen (THE DEADLY AND THE BEAUTIFUL) Mike Carver (Hagen), a macho mercenary ex-CIA agent in leisure suits, is hired to investigate the disappearance of several athletes. Dr. Su (Nancy Kwan) has had them kidnapped to her private island for use in brain transplant experiments. Except for her assistant (Sid Haig with hair), all her agents are machine gun firing females in mini skirts. The fu fighting Maria De Aragon (from the director's BLOOD MANIA) has the most screen time and there's also blonde Filipino drive-in movie vet Roberta Collins and Afro hair Shirley Washington (from DARKTOWN STRUTTERS). An eccentric cab driver (Vic Diaz) becomes Carver's guide and translator, so you get to see a lot of Manila (and a slo/mo cock fight). The General Films release substitutes "brain sex" for the expected skin scenes (it must have been rated PG), but pays off when Su's mutant failures escape from their cells. The score is typical funky wacka wacka wha wha music. Arthur Marks was the exec. in charge of production.

WRONG WAY (SW, 72) D Ray Williams

After their car breaks down, two young women (Becky Sharp and Lynn Harris) find themselves victims of a long elaborate gang rape (while folk music plays) in the desert. Even pot selling bikers leave the four sleazeball rapists, saying "bad scene, too heavy for us." Then the females become victims of an insane (Manson inspired) killer cult leader and his (male and female) followers. Meanwhile, in a cheap hotel, two unrelated lowlifes have sex with a stoned woman (Mindy Brandt) that they plan to "trade to a Mexican whorehouse" for heroin. The local sheriff and his deputy eventually manage to shoot and kill all the bad guys. When the older leader of the first group gets high he imagines a naked woman in a cowboy hat and poker chips, cards and cash while backwards music plays. One of his diverse followers is a red haired hippy, one has an Elvis look and one is called

Crabs. They all say "groovy" and "right on." Other music is fuzz guitar and bongos. A. C. Stephens was the distributor of this unusually demented soft X movie. This is a UK print, complete with a government stamp of approval for release.

THE YOUNG STARLETS (SVE, 74) P/D "Terrence Navillus," S Margot Holtem

In this (obviously fake) sex doc. in 10 segments, porn actresses talk to the camera before their featured scenes and tell us why their work is better than a 9-5 job or how they got started. Several have solo scenes, one has a ballet class lesbian scene and the guy with the "16" year old uses a rubber (not at all usual in hard X movies at the time). One explains that she enjoyed incest at home before her threesome scene and another takes on two guys while trying to film a toothpaste commercial. With sex on a public beach, an S+M scene and people on a beach interviewed about "monokinis." Red haired Clair Dia (THE JOURNEY OF O) is the only one that seems to have had a (brief) "career."

WARNING: I can't imagine how anybody with web access could be offended by mere words about sex movies anymore— but there are a few soft core sex movies that are mild by today's extreme and depraved standards reviewed in the 80s sections.

EIGHTIES (1981-1990) A-C

All reviews by Michael J. Weldon

THE ALCHEMIST (Lightning, 81) D "James Amante"/Charles Band, S Alan J. Adler, P Lawrence Applebaum

In 1871, Aaron (Robert Ginty - PV # 23) is cursed by the alchemist (Robert Glaudini) who stole his wife (Lucinda Dooling from SURF II) and caused her death. In 1955, the ageless Aaron is sort of a wolfman with extra hair living in a shack, cared for by his 80 year old daughter. Nora (also Dooling), a hitchhiking waitress who has visions and nightmares, arrives with a guy (John Sanderford) that picked her up. Nora encounters midget demons in the woods and enters another dimension before the old enemies fight over her again. Some of the FX are fun and there's some gore. The score is by Richard Band and Ted Nicolodi was the editor. Band (who took over direction from someone else) didn't release it until '85. If it was one of his current Full Moon titles it would be promoted, advertised, and merchandised to death. The tape includes a trailer for Band's DUNGEONMASTER (84).

AMERICAN NIGHTMARE (Media, 81) D Don McBrearty, S John Sheppard, P Ray Sagar

Eric (Lawrence S. Day), a quiet classical pianist, searches for his missing sister (young Alexandra Paul, a decade before BAYWATCH). He falls for her stripper roommate (Lora Staley), and toughens up as he meets the dregs of society. He discovers that his sister was a hooker victim of a razor slashing psycho and that a killer pimp has been secretly video taping his whores at work. 20 years later, I don't mind giving away the surprise. One sex tape shows Eric's rich estranged corporate father with his own daughter and the killer is the star of TV telethons. Several pot smoking strippers (including Lenore Zann and Claudia Udy), are seen in action (one does an act with a pitchfork!) but there's nothing glamorous about it. The slobbering audience is very convincing. With "Mike" Ironside (with hair) as the police Sgt. and a gay drag queen victim. I love the title, but this was obviously filmed in Toronto. A large neon sign advertises (the then new) MTV, a marquee advertises a reissue of TRUCK TURNER and some graffiti claims that "The Viletones Suck"! The producer had starred in H. G. Lewis' WIZARD OF GORE and Paul (PROM NIGHT) Lynch was exec producer.

ASSAULT OF THE KILLER BIMBOS (Urban Classics, 88) D Anita Rosenberg, S Ted Nicolau, P David DeCoteau, John Schouweiler

Go Go dancer Peaches Page (Christina Whitaker from THE NAKED CAGE) is blamed for the club owner's murder, so flees to the Mexican border with two waitresses, Lulu (dyed blonde Elizabeth Kaitan) and Darlene (Tammara Souza). Big Vinny and his moll are in pursuit. Jamie Bozian (who?), Griffin O'Neal and a blonde Nick Cassavetes are beer guzzling, pot smoking good guy surfers in a customized station wagon. Only Kaitan has topless shots but all three do sexy dances in the desert. Much of the harmless comedy is car chases featuring Eddie Deezen as a goofy cop. The various artists LP was on Rhino. The only group I ever heard of was Billion Dollar Babies. Deezen was recently seen in a GREASE reunion TV special.

BACK TO BACK (MGM, 88) D John Kincade, S George Frances Skrow, P Brad Krevoy, Steven Stabler

Bo (Bill Paxton), an attorney, returns to his childhood Arizona desert trailer home. He's hated by everyone there because his now near catatonic father was the driver

for a payroll heist that left many locals dead. Wade (Luke Askew), the scarred corrupt sheriff, bugs, robs and manipulates people and is obsessed with Bo's family. Bo, with Jesse (Apollonia from PURPLE RAIN) and his brother Todd (Todd Field), question various witnesses. Several characters have flashbacks and a horse riding Ben Johnson offers a lot of explanation in narration that was probably added on orders from executive producer Roger Corman after completion. Everything is finally figured out after a shootout. With Susan Anspach and Sal Landi. The Concorde release was rated R for no apparent reason and is by the director of TERMINAL ENTRY (87).

BEVERLY HILL GIRLS (Shocking, 85) D/S Mike Hall, P/S/cine. Glen Kral
Members of a female rock trio change their clothes a few times, play two songs then go to a party/orgy. Drummer Becky (Becky LeBeau) sings topless (and takes a bath). Guitarist Linnea (Quiqly) sings "Strange Ways" (not bad) while a naked woman is seen dancing in slow motion on a car, then has a sex scene with a female "RCA record exec." Top billed Michelle Bauer masturbates and has a lesbian scene too. The obscure soft core sex tape uses video FX. It isn't even listed in the Bare Facts Video Guide. This version comes with uncensored outtakes after the end, where a couple have sex on the stairs and you can hear the director try to guide Quigley through a lesbian scene.

BEVERLY HILLS BODY SNATCHERS (SGE, 89) P/D Jon Mostow, P/S P. K. Simonds Jr.
Two long haired teen brothers (Rodney Eastman and Warren Selko) who need money are told to go work at a morgue that does business with their gangster uncle (Seth Jaffe). The owner (Vic Tayback) and his "doc" partner, (Frank Gorshin doing his Karloff moves) manage to revive corpses, chain them up and experiment on them (like in DAY OF THE DEAD). Sure fire laugh getters include gangster zombies, a Chinese mob attack at a funeral, a kid playing with a body in a hearse, a corpse with a boner and a NIGHT SHIFT (82) style morgue party (with some topless female extras). With Brooke Bundy (mom) and Art Metrano (her gangster lover). MORTUARY ACADEMY (PV #20) actually copied parts of this embarrassment a few years later. Mostow graduated to BREAKDOWN (97) with Kurt Russell.

BEWARE, CHILDREN AT PLAY (Troma, 89) D/cine Mik Cribben, S Fred Sharkey, P Ellen Wedner, Michael Koslow

Here's a nutty, unrated gore movie that will surprise you. A trash novelist, his wife and kid go to stay with a troubled sheriff friend in "the Pine Barrens of New Jersey." 13 missing local kids and teens (including the sheriff's) are part of a cannibal cult in the woods led by "Grendl." A woman is impaled, a man is cut in half and heads are displayed in a tent. The unique payoff is when the locals get together and massacre all the kids in what a poster could brag is "An Orgy Of Shocking Violence!" Where is 42nd St. when you need it!? The dialog is the worst and the music is from a synth. It was filmed (steadicam by Jim Muro) on Staten Island and around Newark.

BLACK CANDLES (Redemption, 81) D/S "Joseph Braunstein"/ Jose Larraz (Spain) (LOS RITOS SEXUALES DEL DIABLO) After a wealthy lawyer dies during sex (his image was stuck with a pin), his sister (Vanessa Hidalgo) and her professor boyfriend go to the remote (British) home of his (voyeur witch) widow. This is a minimal plot soft core sex movie with drugged female victims, lesbian scenes, a demonic sacrifice that becomes an orgy and lots of nudity. Characters also talk a lot and have sex nightmares. The witch aunt (Helga Line from earlier Euro horrors

like NIGHTMARE CASTLE and WHEN THE SCREAMING STOPS) looks great with or without her clothes. Later Larraz horror movies (REST IN PIECES, SAVAGE LUST) have less sex and he now specializes in comedies.

BLOODBATH AT THE HOUSE OF DEATH (Video Treasures, 83) P/D/S Ray Cameron, S Barry Cryer

The late Kenny Everett (a pre-MTV British VJ) stars as a German surgeon with a malfunctioning metal leg in this silly, often boring horror comedy. As in THE HAUNTING, eight experts go to Headstone Manor, where a lot of people had been hacked up by a hooded killer. Vincent Price is a satanist in a red robe who summons doubles of the scientists before going up in flames. Blonde Pamela Stephenson has a topless scene while being raped by an invisible ghost. With flashbacks, decapitations, exploding people, gay characters, fart jokes and a spaceship. The opening with stray body parts everywhere is the funniest part, but Price provides a few laughs. Incredibly, the only 80s American features with Price were THE OFFSPRING and DEAD HEAT. Stephenson had (briefly) been a SATURDAY NIGHT LIVE regular.

BLOOD DELIRIUM (Shocking Images, 88) D/S Sergio Bergonzelli

The wife/model (Brigitte Christensen) of a rich and famous artist "Maestro" (bearded John Phillip Law from PV #12) dies. The dead woman appears in visions "from the future" to a Paris pianist (also Christensen) who is busy setting a table while topless. The Maestro and his brute servant Herman (Gordon Mitchell from THE GIANT OF METROPLIS) dig up the body (now a skeleton in a somehow preserved wig and dress). The wife substitute eventually moves into the remote old castle to model but the demented artist still can't find inspiration ("Can you give me the color for suffering!?") until he starts painting with blood. Herman kills women and hangs them upside down naked for draining and drugs and rapes the new model (while she has visions of maggots and lizards). This ridiculous part supernatural horror movie, is supposedly about the curse of Van Gogh.

BOOGIEMAN II (VCI, 82) P/D/S/act Uli Lommel, D Bruce Starr

"Six months later" the traumatized Lacey (Love) arrives in Hollywood to visit a friend (Shannah Hall) and her director husband (Lommel). This time the suspicious German servant (Sholto Von Douglas) is possessed by the mirror. During a pool party, obnoxious Hollywood types (first seen photographed as if they were ghouls) that want to be part of a movie based on Lacey's true story are killed. Death is by floating garden tools, a cork screw, and a power toothbrush. A woman dies sucking on a car exhaust pipe. The Hollywood Babylon book is seen and Eric Von Stroheim and DePalma's "bomb" BLOW OUT are mentioned. The new parts were filmed in the director's house. You also get all the highlights of THE BOOGIEMAN in flashbacks, flashbacks inside flashbacks, a nightmare inside a flashback and even John Carradine inside a flashback. Lommel's BRAINWAVES and THE DEVONSVILLE TERROR, both also with Love, were made around the same time.

BORN IN FLAMES (First Run, 83) P/D/S/edit Lizzie Bordon

This impressive low budget (it took 5 years to finish) documentary style look at what led to the "peaceful" revolution in NYC centers on three characters. The

black gay revolutionary Adelaide (Jeanne Satterfield) becomes a martyr after she's killed in jail. Two underground DJs, one white (Adele Bertei) and one black (Honey) eventually band together. Women start target practice, take over CBS TV, and bomb the World Trade Center (!). Faked news reports, discussions and arguments take up much of the time. Bertei (who was in Peter Laughner's last band in Cleveland, then the Contortions - Pat Place is in this too) is seen singing "Undercover Nation" with her all female band The Bloods, raps, and warns that "the government will flood the streets with smack." The cast includes Katherine Bigelow (her STRANGE DAZE shows a more likely future than this does) as a newspaper editor, Ron Vawter (PHILADELPHIA) and Eric Bogosian. I lived in the (smack flooded) East Village during the 80s, so noticed many familiar faces in small roles. Red Crayola and bits of several famous artists' songs are also heard. Borden went on to direct WORKING GIRLS (87) and LOVE CRIMES (92).

BOYS NEXT DOOR (New World, 84) D Penelope Spheeris, S Glen Morgan, James Wong, P Keith Rubenstein, Sandy Howard

Roy (Maxwell Caulfield), a pissed off, muscular trailer trash teen and his only friend Bo (Charlie Sheen) graduate from high school, then drink while driving to L.A. to party before facing a future of factory work or military service. Roy leads the sometimes reluctant Bo on a harrassment and murder spree, targeting women, gays and minorities. Pretty much ignored when released, this ahead of its time feature was an accurate look at things to come. Characters watch violent Japanese anime and one victim says "In ten years you'll be illiterate unless you learn to use computers." BEAVIS AND BUTTHEAD had to be influenced by the horrifying but often hilarious things Roy and Bo say. Caulfield and Sheen are both excellent. With Christopher McDonald and Hank Garrett as detectives, Patti D'Arbanville, and Moon Zappa. The soundtrack includes choice tracks by The Cramps (several), Iggy, Tex And The Horseheads and effective electronic music by George S. Clinton. It was made between the director's SUBURBIA (84) and HOLLYWOOD VICE SQUAD (86).

BRAINWAVES (Embassy, 82) P/D/S/cine. Ulli Lommel

In S.F., Kaylie (Suzanna Love) is hit by a car and goes into a coma after surgery. Dr. Clavius (a grim Tony Curtis), and his assistant (Paul Wilson) convince her architect husband (Keir Dullea) to OK an experimental computer process to bring her back. Kaylie recovers but has visions of a cliché murder (electrocution by radio thrown in a tub), is being stalked by a man lurking around (we only see his feet) and thinks she's going insane. The confused but determined couple investigate, learning from several flashbacks. Turns out she's had a secret brain transplant from the tub murder victim (Corinne Alphen-Wahl who provides the R nudity). Lommel (after THE BOOGIE MAN) tries for a Hitchcock feel with lots of slow sweeping camera pans, a full dramatic score (by Robert O. Ragland), shots to remind you of REAR WINDOW and VERTIGO and Vera Miles as the mother in law. It's dated by having the young son play Space Invaders and attempting a Rubik's cube. The assistant character was added because Curtis (who was smoking crack at the time) couldn't handle his lines.

BULGASARI (Cinefear, 85) D/S Shin Sang-Ok, Chong Gan Ja P Kim Jong-Il

In medieval times, a master blacksmith refuses to make weapons for the army, so is caged, beaten and starved. Before dying he creates a small horned Bulgasari ("an impossible fantasy animal" in our Korean dictionary) from rice and prays to the spirits. Drops of blood from his daughter Ami (Chang Sun Hui) bring the creature to life. The lovable Bulgasari grows and grows as it eats anything metal (from needles to tools, plows and weapons...). The powerful scary looking towering (man in suit) monster then joins the growing peasant army in epic battle scenes. The top general tries to have it burned, buried alive and destroyed with huge cannons (shaped like animals). He even tries an exorcist ceremony with a priestess ("Leave this world!") and many dancing women. Other characters are the heroic swordsman rebel In-dae (Ham Gi Sap), whose mother is tortured and Ami's

little brother. This fun revolutionary folk legend was made in isolated North Korea by South Korean director (Ok) who had been kidnapped (!) in '78 by order of movie fanatic Kim Il Sung. The son of the late "great leader" is the only Communist dictator (so far) who inherited his position. If there was any justice in the world, a Bulgasari would eat him NOW so millions of Koreans could stop starving and be united with their southern relatives. With synth music and kung fu sound FX. The tape is in Korean with (hard to read) English subtitles. It opens with the Japanese language trailer. Ok (who was uncredited), later directed in America as Simon Sheen.

THE BURNING (Shocking, 81) D Tony Maylam, S Peter Lawrence, Bob Weinstein, P Harvey Weinstein

Filmways released it, but here's where Miramax Productions started. After killing a 42nd St. hooker, a disfigured former summer camp caretaker kills off a bunch of teens in the woods. Some murder scenes show a (supernatural seeming) shadowy figure attacking with hedge clippers. Brian Matthews stars with Leah Ayrers (HOT CHILD IN THE CITY). Dave (Kentucky Fried spokesman Jason Alexander with hair) is the most interesting character though. He's a good natured wise guy who stands up for females and the voyeur nerd (Brian Backer), who sells rubbers and Hustlers, does a Curley impression and moons the blonde bully (Larry Joshua). It was a fun start for the future SEINFELD star, but young Holly Hunter is barely there as just one of the kids. Also with Fisher Stevens. This is an uncut version with two actresses doing full nudity in shower and swim scenes and convincing gory killings (thanks to Tom Savini). The score is by Rick Wakeman and the editor was Jack Sholder. It was shot near Buffalo.

CEMETERY SISTERS (Incredibly Strange, 89) D/S "Nick Phillips" (Steve Millard), P Francis Millard

Joan and Leslie, the cheerful ordinary looking grown daughters of a Las Vegas mortician, place ads in the personals, marry men, then immediately kill them for their money. Only a surprise visit by an aunt slows down the killing (usually with large kitchen knives). Joan has traumatic childhood flashbacks of helping her father work on corpses. The running time is stretched greatly by stock shots of neon casino signs and flashbacks where Joan goes to a theater and watches long scenes from earlier Millard movies (CRIMINALLY INSANE and SATANS BLACK WEDDING). The "Sutton Sisters" star in this cheap shot on video release.

COLLECTORS ITEM (New Star, 85) D Giuseppe Patroni Griffi, S Albert Silvestri, Concha Humbria, Lucio Fulci

(LA GABIA) During Christmas, Michael (Tony Musante), an ad exec in Paris, visits Marie (Laura Antonelli) who he had seduced and abandoned when she was a teenager 15 years earlier. Both have flashbacks of their affair (he used to tie her up) and she ties (then chains) him up in bed. He has sex with her and her teenage daughter Jacqueline (the Spanish Blanca Marsillach), who sneaks in when moms away. The vengeful, sad and confused Marie keeps him around even after he's badly wounded trying to escape. Meanwhile, the cheating captive's rich girlfriend (Florinda Bolkan), searches for him. Blanca's sister Christa Marsillach (also in OPERA) plays the young Marie and does the most nudity. Antonelli (who had starred in the director's DIVINE NYMPH ten years earlier) wears sexy negligees. The Italian/Spanish production was filmed partially in France. The music is by Morricone. Within a year, Fulci starred Blanca in DANGEROUS OBSESSION, a more exploitive variation of the same script.

COMMANDO SQUAD (TWE, 87) P/D Fred Olen Ray, S Michael Sonye, P Alan Amiel
Kat (Playboy foldout Kathy Shower, who keeps her clothes on) is sent to Mexico to rescue agent Clint (Brian Thompson), who spends most of this movie being beaten, tortured and tied up. Lead villain Morgan (William Smith) calls the big lecherous mayor (Mel Welles) a bloated spic and says "I'll jerk your guts out and hang you with them!" The leads are as dull as possible, but the enthusiastic bad guys (including Sid Haig, Ross Hagen and Russ Tamblyn) make this typical Ray

production almost worth watching. It all ends with explosions, gun battles and a burning man. Bronson Canyon is a location and The Pussycat Theater marquee announces SEXUALLY ALTERED STATES. Marie Windsor sells arms from behind the counter at Hollywood Book and Poster (original location). Also with Benita Martinez, Robert Quarry, Dawn Wildsmith and Tane McClure. The cinematographer was Gary Graver and the screenwriter was the singer of Haunted Garage.

CRYSTAL FORCE (Vista St, 90) D Laura Keats, S Jerry Daly, Jared Brady, P Craig Suttle

After her husband dies, the grieving Hope (Rebecca Brooks) moves in with her concerned beauty shop owner daughter Beth (blonde star Katherine McCall). Beth buys a magic crystal from an antique shop (owned by a laughing heavyweight satanist) and her mother holds all female seances. This results in nightmares and the appearance of a man in a suit monster that fades in and out. The not bad, serious horror movie resembles a soap opera with nudity, rape, a sex scene and Billy Idol and David Lee Roth references. I watched half of it before realizing that McCall is aka the once very prolific porn star Sharon Kane!

CUTTING CLASS (Republic, 88) D Rospo Pallenberg, S Steve Slavkin, P Rudy Cohen, Donald R. Beck

(ALL AMERICAN MURDER) Characters are killed (in a large kiln, axe in head, impaled with a flag...) at a high school. The suspects are Brian (Donovan Leitch), a confused, "new wave" look guy who had undergone shock treatments in a mental hospital and sneaks around on a bicycle, Dwight (Brad Pitt in his first movie), an irresponsible, hot headed, beer drinking basketball player who claims "I don't get mad, I get even!" and maybe the weird janitor. Dwight's girlfriend (Jill Schoelen, from THE STEPFATHER) has to decide who the killer is in time and a running joke is her dad (Martin Mull), left for dead while hunting, trying to crawl home. With Roddy McDowall (letch principal), Brenda Lynn Klemme (red haired friend) and Dirk (son of Dan) Blocker as a gym teacher. The leads are all very good (especially for a "slasher" movie). There's not much blood and no full nudity but the camera lingers on Schoelen's butt a lot. Pallenberg wrote EXCALIBUR and THE EMERALD FOREST. Three soundtrack songs are by Wall Of Voodoo (post - Stan Ridgeway). This could use a new promotion because of Pitt and SCREAM. Note: Apparently Pitt (now frequently seen on Japanese TV ads) was arrested for indecent exposure while working on this.

[Click for D through E](#)

EIGHTIES (1981-1990) D-E

All reviews by Michael J. Weldon

A DAY OF JUDGEMENT (Thorn EMI, 81) D Christopher Reynolds, S Thom McIntyre, P Earl Owensby

This Southern morality tale is long (101 mins.), but has better acting than you might expect and manages to weave five storylines together. During the 1920s, a small town preacher quits because church attendance has dwindled to three old ladies. Neurotic widow Mrs. Fitch (Helen Tryon) poisons the pet goat of some neighbor kids and drives her black lady servant away with insults. A greedy gas station worker tricks his old parents into going to a county home. A fat bank president (William T. Hicks) forecloses on a farm which leads to a suicide. A department store worker has an affair with his boss's wife (Careyanne Sutton). They accidentally kill her husband and hide the body. Charlie (Brownee Davis), an alcoholic who had gotten a girlfriend pregnant then sent her away to have an abortion, shoots his ex wife and the former friend (Harris Bloodworth) he blames all his problems on. Arms drag Mrs. Fitch into the earth and the Grim Reaper decapitates Charlie with his sythe. The damned scream in Hell (represented by a painted backdrop and some skulls). The effective ending has them all shocked awake from their nightmares, then joining the whole town back at church. FX include near subliminal flashes, red lights, lightning and flames. Owensby, whose next movie was **DOGS OF HELL**, sold his E. O. Studios in Shelby, NC, to Dino DeLaurentiis in '84 and ended his ten year run of interesting regional filmmaking.

DEAD END DRIVE-IN (New World, 86) D Brian Trenchard Smith, S Peter Smalley, P Andrew Williams

This came out just after the third **MAD MAX** movie, but is not the usual imitation. In the post nuke future, young people are lured to The Star Drive-in, actually a teenage concentration camp without guards. Everyone there except Jimmy (Ned Manning) wants to stay. They don't have to work and the government provides drugs, mindless entertainment and junk food. Jimmy and his girlfriend Carmen (Natalie McCurry, who has a topless scene) live in his red '56 Chevy convertible. When a busload of Asian inmates arrive, she mindlessly joins the racist majority chanting "Asians Out." Jimmy says "They're not the enemy, they're prisoners just like us!" while plotting to break out. The music (some very good) is very 80's new wave. Peter Whitford plays the smiling, meek looking manager. Australian movies being shown in this Australian movie include the director's own **MAN FROM HONG KONG** (75) and **ESCAPE 2000** (81). He went on to **LEPRECHAUN** sequels.

DEATHSTALKER 2: DUEL OF THE TITANS (Vestron, 87) D/S Jim Wynorski, S Neil Ruttenberg, P Frank Isaac Jr.

A wide eyed deposed princess (Monique Gabrielle) teams with Deathstalker (John Terlesky) to try to regain her throne from her evil blonde vampire duplicate. This sometimes resembles an R rated version of **THE MAGIC SWORD** as they encounter a graveyard full of zombies, an all female tribe (led by Toni Naples in black leather), pig men (from the original **Barbi Benton** movie) and other obstacles. After the major (evil twin on top of hero) sex scene, Gabrielle gets to KO herself. Terlesky also battles the evil Jerak (John LaZar) in an Errol Flynn type sword fight and Queen Kong in a wrestling ring. Terlesky (also in **CHOPPING MALL** and **VALET GIRLS**) is a likable semi comic hero and Gabrielle is fun and sexy. A battle scene with hundreds of soldiers has to be from another movie. The music is a repeated synth theme. During the end outtakes, the star is seen laughing during a sex scene. It was filmed in Argentina.

DEF CON 4 (New World, 83) P/D/S Paul Donovan, P B. A. Gillian, Maura O'Connell (**DARK EYES**, **GROUND ZERO**) After a nuclear war breaks out, an American spaceship crash lands on Earth. Howe (Tim Choate), a survivor, and a woman in a school girl outfit (Lenore Zann) are captured and put on trial by her killer ex (Kevin King), a young slave driver warlord. Instead of being a cliché hero, Howe is nervous, distraught and even becomes hysterical. With "terminals" in the woods,

a Grand Funk LP title for a computer password and H bomb blasts. Familiar Canadian character actor Maury Chaykin is a loner in a kilt and Kate Lynch (MEATBALLS) is the ship's doctor. It was filmed in Nova Scotia but Tony Randel added some footage for the U.S. release.

DEMONIA (Video Vortex, 88) D/S/act Lucio Fulci, S Piero Regnoli
(LIZA) Lisa (blonde Carla Cassola) and a professor (Brett Halsey) leave Toronto to study some ancient ruins in Sicily. The local villagers are superstitious and angry. We know (from flashbacks, a seance vision and nightmares) that in the 15th century, five satanist nuns had been crucified in the crypt of a monastery there. One shows up briefly as a transparent (naked) ghost with a harpoon gun (!?) and several characters die. It's all pretty tame for Fulci horror until after the director himself shows up as a police inspector. All of a sudden, DEMONIA becomes a gore movie. There's a very convincing decapitated head, cats pull a woman's eyes out, a spike is driven through a tongue and a man is ripped in half. The tape is in English with Japanese subtitles.

DEMONS (Anchor Bay, 85) D/S Lamberto Bava, P/S Dario Argento, S Dardano Saccetti, Franco Ferrini

(DEMONI) This is an 88 min. version of the bloody post EVIL DEAD in a movie theater hit. A teen cast curse of Nostradamus movie seems to infect viewers in the locked up Berlin Metropole Theater. Star Urbano Barberini (GOR) gets to kill zombies with a sword while on a motorcycle trying to protect Natasha Hovey. Coke snorting punks also show up. With Paola Cozza, Fiore Argento, Bobby Rhodes as the black pimp, red haired Nicoletta Elmi (BARON BLOOD, DEEP RED), and a masked Michelle Soavi giving out free tickets in the subway. Songs are by Billy Idol ("White Wedding"), Motley Crew, Accept, Saxon and others. Note the posters for NOSFERATU and METROPLIS. New World released it to theaters in America. The Dolby wide screen DVD includes: trailer, talent bio's, audio commentary by Bava and FX artist Sergio Stivaletti, and a behind-the-scenes segment doc.

DEMONS 2 (Anchor Bay, 86) D/S Lamberto Bava, P/S Dario Argento, S Dardano Saccetti, Franco Ferrini

(DEMONI II L'INCUBO RETURNO) This time teens at a birthday party and people at a gym in a high rise become monsters and kill each other as acid drips through floors. FX include a green demon, a demon kid and a pretty bad GREMLIN imitation. The cast includes David Knight as a heroic husband, young Asia Argento, Nancy Brilli, Coralina Cataldi, and Bobby Rhodes (returning as a gym instructor). The soundtrack (better than the heavy metal of DEMONS) includes tracks by The Cult, The Smiths, Peter Murphy, Dead Can Dance and Art Of Noise. Originally released (cut by 6 mins.) direct to video in America, this is uncut and unrated. Like DEMONS, the tape is letterboxed and includes the trailer. The DVD has all the same features except for the doc.

DEMONS 3 (Bloodgore, 87) D/S Lamberto Bava, S Dardano Saccetti, P Dario Argento

(THE OGRE) Cheryl, a famous blonde horror writer from Portland, her husband and their cute little boy vacation in a huge atmospheric old castle in Sardinia. She has many nightmares, flashbacks and visions, swims in a pool of skeletons and explores the hidden rooms and passages. Two local sisters are killed. After seeing insects, cocoons and green slime, Cheryl finally encounters a hard to see monster that looks like THE GIANT FROM THE UNKNOWN. With Paolo Malco and Virginia Bryant. The score is by Simon Boswell. The mild unrelated "sequel" (with a topless scene) was apparently made for Italian TV. DEMONS IV became THE CHURCH (PV #5) and DEMONS 5 was aka MASCHEROLA MASCHERA DEL DEMONIO (PV #20). This tape is from a Japanese laser disc (with subtitles).

DETOUR (Englewood, 90) P/D/S Wade Williams, S Martin Goldsmith, Roger Hull
This remake follows Ulmer's 45 original (which you should see), but since it's nearly 1/2 hour longer, more characters and subplots were added along with too much dialog. Parts just don't work, but it is interesting to see the look-a-like son

(Tom Neal Jr.) of the original star (who died back in 72) as the snarling, bitter Al. He and his manipulating former singer girlfriend (Erin McGrane) both relate flashbacks and flashbacks inside of flashbacks and he has a nightmare. She has a relationship with a Monogram cowboy star. Red headed Lee Lavish is the young blackmailing Vera. 40s star Susanne Foster has a major role and delivers a bitter anti- Hollywood talk. The singing was dubbed by others. Outdated Cinecolor was used (the opening is in b/w), plus the same model 41 Lincoln. Herbert Strock did a good job as editor. DETOUR was filmed in a studio in Kansas City with some vintage Hollywood footage added.

DISTORTIONS (Academy, 86) D Armand Mastroianni, S John Goff, P Jackelyn Giroux

Amy (Olivia Hussey) is alone since her husband (Edward Albert) left her to pick up a guy in a parking lot and was burned to death. She goes to stay at the estate of her estranged aunt (Piper Laurie), receives threatening phone calls and is stalked during a storm. Turns out she's being drugged and there's a multiple scam surprise ending. Steve Railsback co-stars as a man who shows up to help Amy. With June Chadwick (Brit friend), Rita Gam (aunt's friend) and Terence Knox. With flashbacks, nightmares and false scares. The score is typical synth music. Gary Graver was the technical supervisor and it's all dedicated to (the late) John Alderman. The director was known for HE KNOWS YOU'RE ALONE (80), but soon was turning out direct to video nonsense like this.

DUDES (IVE, 87) D Penelope Spheeris, S J. Randall Jahnson, P Herb Jaffe, Miquel Tejada-Flores

Milo (Michael "Flea" Balzary) invites two other aimless NYC punks to drive to California in a Volkswagen. Grant (John Cryer) says "Everything's fucked" and the cartoonish Mohawk hair Biscuit (Daniel Roebuck - PV #27) says "Maybe we'll meet the Go-Gos!" In this misfire slapstick comedy, the stars are beaten in a diner, meet an Elvis impersonator at a rodeo and a phantom cowboy at a ghost town. When Milo is killed by bikers his character is missed (the young Red Hot Chili Peppers bassist is the only believable punk). Grant falls for a divorced sharp shooter mechanic (Catherine Mary Stewart) in Utah. Biscuit has nightmares of an Indian massacre and they eventually get high with Indians. The Vandals play a cowboy song (the soundtrack was on MCA). Also with Lee Ving, Pamela Gidley, and John Densmore of The Doors. The director's next was DECLINE OF WESTERN CIVILIZATION 2 (88). Her biggest hit was WAYNE'S WORLD.

EDUCATION ANGLAISE (Threat, 82) P/D/S/edit Jean-Claude Roy

In the 1930's, a rich religion hating pervert sends his naive ward Sylvie (Obaya Roberts) to a prison like boarding school, which uses the strict "British method." Students have cat fights, take baths together, and are forced into S+M games. The lady principal has a secret affair with Miss Georgina (very obviously a man - Jean-Claude Dreyfus, in drag) who punishes the girls and who turns out to be an escaped killer. Sylvie (who narrates) falls for another girl and is thoroughly corrupted. All the French characters are shown to be anti-Semitic and the lone Jewish girl is singled out for abuse. News of the war is heard on the radio and one character says "morality has been destroyed by the surrealists." Brigitte Lahaie (who had been in hard X movies by the director) has a small (non sex) role as a maid. This is a dupe quality copy of the Venezuelan version, dubbed in English with Spanish subtitles.

ENFORCER FROM DEATH ROW (Lightning, 78) D Efron C. Pinion, Marshall Borden, S/star Leo Fong

Members of WOP (The World Organization Of Peace) in S. F. save mercenary T. L. Yung (Fong), "the most lethal individual alive today," from the gas chamber (he was framed). They send him to Manilla to shut down a germ warfare lab. T. L. teams up with an East Indian demolition expert and his sister Ricky. You get lots of black guys (and SHAFT wacka wacka guitar music), killer ninjas, car chases, explosions, slo mo kung fu and lots of women in and out of bikinis. The most memorable scenes are when the main bad guy has half his face blown off and when a cage of rats is put over a guys dick. Cameron Mitchell shows up in one scene, sucking on a lollipop. Available from Incredibly Strange Movies (see ad).

EVILSPEAK (20'th, 81) P/D/S Armand/Eric Weston, S Joseph Garofalo, P Sylvio Tabet

Coopersmith (Clint Howard - PV # 23), is the sad faced military academy orphan that everybody picks on and humiliates (students even kill his cute little dog). He eventually conjures up the spirit of a demon (an unbilled Richard Moll) in a hidden crypt under a former Spanish mission. Nearly 20 years ago, EVILSPEAK was one of the first movies to use personal computers in the plot and computer graphics. It takes a while for the payoff but in the classic final sequence (in a church), a nail from a Christ statue jams into the head of a priest (Joseph Cortese), Coopersmith rises and floats decapitating his tormentors while wild boars attack, and the zombie of a drunken old Sgt. (R. G. Armstrong - PV #28) pulls a heart out! With nightmares, flashbacks, rollerskating, pot smoking, nudity and a shower scene (Lynn Hancock), and an all male shower scene (with visible jockstraps). The cast includes Charles Tyner from HAROLD AND MAUDE (Col), Claude Earl Jones (coach), Lenny Montana (friendly cook) and Hamilton Camp. The ending promises a sequel.

[Click for F through H](#)

EIGHTIES (1981-1990) F-H

All reviews by Michael J. Weldon

FALLEN ANGELS (Shocking, 83) P/D Gregory Brown, P Wendy Apple, Richard Learner

Fox/Lorber hired the man who had already directed several groundbreaking hard X gonzo porn movies to make this phony (in many ways) anti-porn documentary (originally from Vestron). Actual modeling agents in Sherman Oaks, directors (Hal Freeman, Bruce Seven), and actors (a thin Ron Jeremy, young Tom Byron, Eric Edwards) talk about the "industry," and young women audition, talk and pose, and some do softcore sex scenes. The real star is "Kimberly" (porn star Kristara Barrington), who says she's Korean and demonstrates phone sex. Dyed blonde Chic centerfold Diana strips, sings (very badly), cries, rides with her biker boyfriend, and says she's not allowed in her home town anymore. One segment is the making of **CAUGHT FROM BEHIND**. Also with the giggling black Shauna (a visual high point), Kim (who says she's making money for her baby), and several other forgettable unknowns. Brown (aka Dark or Hippolyte) (PV # 26) manages to plug his **NEW WAVE HOOKERS** at the end (Traci Lords is seen at the Pussycat Theater premiere). Shocking also sells **WARM UP WITH TRACI LORDS**.

THE FAN (Par., 81) D Edward Bianchi, S Pricilla Chapman, John Hartwell, P Robert Stigwood

When I first arrived in NYC I got a job at Record City on lower Broadway near 8th St. back before all the Gaps, McDonalds, Starbucks and even a Kmart opened in the neighborhood. It was an excellent store (filled with new and out of print LPs) and a fun job but just after I was fired, the store was used as a location for this major Paramount release. Douglas Breen (Michael Biehn, who narrates) lives alone in a small apt. (as I did at the time) and has my job at my station in Record City. Unlike me, he's insanely obsessed with Broadway star Sally Ross (Lauren Bacall) and talks to himself like in **TAXI DRIVER**. He sends threatening typed letters to her, and slashes her personal secretary (Maureen Stapleton) in a subway tunnel. He kills her young friend while swimming underneath him at the YMCA pool and kills her young maid in her apartment. He picks up a guy in a gay bar and lets him go down on him (with the WTC in the background) before slashing him, pouring on gasoline, and setting the body on fire. He kills even more people backstage after the opening night of the (ridiculous) new musical that Ross stars in. Dick Smith worked on the slasher **FX** which must have shocked older Bacall fans. Ross doesn't want anyone to know that she's 49 (Bacall was 57 at the time). The recent Lennon murder was on reviewers minds when they trashed **THE FAN** and James Garner (who plays Bacall's movie star former husband) claimed that Stigwood tricked him into co-starring. Hector Elizondo is a concerned but useless police inspector, and Ana Marie Horsford is an undercover black lady cop. Breen's store co-worker (Dana Delaney in her first film) is excited about getting tickets to see **Nervous Rex**. Also with Dwight Schulz, Griffin Dunne, and Liz Smith on TV. The Pino Donaggio score is excellent and songs are heard by James Brown, Jr. Walker, and the Selector ("Do The Dog"). The musical numbers are by Tim Rice and Marvin Hamlisch. Cinematographer Dick Bush had shot Ken Russell movies. Bianchi had been second unit director for Stigwood's **TIMES SQUARE** (80). **THE FAN** was based on a novel by Bob Randall who later died of AIDS.

FATAL SKIES (AIP, 1989) D/S Thomas C. Dugan, P Peter Yuval

Buddy Doyle (Timothy Leary) runs a toxic waste dump in the desert. He works for the Axxo (remember the Exxon Valdez?) corporation and sends three idiot hillbillies out to battle local skydiving teens (led by J. Michael Esposito and Veronica Carothers) and a Nam vet plane owner who stumbled onto the illegal activities. Leary (or his double) has several fight scenes after hiding in the ladies room. He laughs a lot and says "Leave me alone, you little shit head!" Blonde Carothers, also in the **VICE ACADEMY** movies, has a nude scene and lines like

"Some retard got toasted!" It all resembles a DUKES OF HAZZARD episode. With Jay Richardson as the corrupt sheriff and Melissa Anne Moore in a bit part. The ads say "Strap In, Climb On, Drop Out!"

FEAR CITY (Thorn EMI, 84) D Abel Ferrara, S Nicholas St. John, P Bruce Cohen Curtis

A young psycho who keeps a diary and knows martial arts is slashing and killing strippers. The depressed Matty (Tom Berenger), a former boxer who has RAGING BULL style ring flashbacks, runs the agency the girls work for. His ex (Melanie Griffith) is a bi-sexual drug addict who has the main onstage nude scenes. The victims include Rae Dawn Chong, Ola (THRILLER) Ray, and Maria Conchita Alonso. With Billy Dee Williams (Italian hating cop), Michael V. Gazzo (strip club owner), Rossano Brazzi (priest), Jack Scalia, Jan Murray, and Lori Eastside. The theme ("New York Doll") is by David Johansen. This dreary movie reminds me of the early 80's Times Square with strippers at The Metropole, DOING IT and SKIN DEEP playing at The Circus and the old Popeye's Chicken electric sign (Popeye's face turned black at night!). The third feature by Ferrara, it was made for 20'th Century but released by Aquarius. His next, not counting TV movies, was CHINA GIRL (87).

FILMHOUSE FEVER (Vestron, 86) P/D/S Domonic Paris

Two slacker trash movie fanatic guys, Tony (Steve Buscemi!) and Vinnie (Mojo Nixon) with a wall of TV sets and posters everywhere get excited about a bargain movie marathon. After a slapstick L. A. driving sequence they settle in to watch scenes and trailers (many featuring gore or nudity) intercut with their comic reactions. This forgotten paste up obscurity features lots of Al Adamson and H. G. Lewis plus scenes from ROCKTOBER BLOOD, SNO LINE (Paul Smith and the gator), WARRIOR AND THE SORCERESS (David Carradine), SUBURBIA, and the comedy shorts TORA TORA TORA and Sam Raimi's b/w CAPTAIN SMITH BOUNTY HUNTER (starring Bruce Campbell). The rest of the audience turns out to be zombies. By the director of DRACULA'S LAST RIGHTS.

FIRECRACKER! (Monterey, 81) D/S Cirio Santiago, P Syed Kechik

Blonde Susana (Jillian Kessner), from L.A., does impressive backflips and high kicks as she battles drug dealing villains and avenges her sister's death in Manila. The arrogant Chuck (Darby Hinton), an Oriental woman and Grif (local horror movie regular Vic Diaz), work for Eric (Metcalf again). Susana has a sex scene with Chuck (they cut each other's clothes off first), and in the movie's classic scene, fights a bunch of guys in a warehouse while wearing only her panties. Kessner looks great (she also has a long running in her underwear scene) and she shoves a bad guy's (obvious dummy) head into a rotary saw blade. The Metcalfe character also runs illegal gladiator death battles and shoots drugs this time and Susana learns stick fighting. The locations include a native village and another street festival. The big end battle in a hotel also features Reymond King's Bruce Lee imitation. Additional scenes were shot by Alan Holzman. Kessner did more Philippines fu fighting in RAW FORCE the same year. Santiago remade this remake of TNT JACKSON again (!) (with Metcalfe again) in 92 as ANGEL FIST (PV #18).

THE FIRM (J 4 TH!, 88) D Alan Clarke, S Al Hunter, P David M. Thompson

Gary Oldman (with a mustache) stars in this BBC drama as Bex, a smiling sadistic Cockney soccer hooligan. He and his (interracial) chanting ICC (Inter City Crew) followers battle a violent rival group who like to vandalize and burn cars. When his lifestyle endangers his baby and his wife (Leslie Manville) throws him out (again), he visits his father (who had been just like him) and stays in his unchanged childhood bedroom. The ending effectively shows that these guys will never grow up or stop making England the worst country in Europe for mindless sports related violence. It's by the director of SCUM (80). With Philip Davis as the blonde rival Yeti and Dean Martin on the soundtrack. Oldman, of course, went on to play Dracula and Dr. Smith.

FORTY DEUCE (Shocking, 82) D Paul Morrissey, S Alan Bowne, P Jean-Jacques Fourgeaurd

Four boys work the streets for a man named Angie. The minimal plot deals with a John (Orson Bean) being tricked into getting into bed with a dead twelve year old boy. Ricky (Kevin Bacon) is a junkie "greaseball" who nods in a men's room. Blow (Mark Keyloun from GIMME AN F) seems to be the only one with a hint of humanity left. The others are played by Esai Morales (LA BAMBA) and Tommy Citera (UP THE ACADEMY), the youngest. It's based on an off Broadway play, so to break the monotony, the second half is all in split screen. Some scenes were filmed in the huge 42nd St. subway station and in the Port Authority bus terminal. Every other word is swearing or something about cocks. Marquees announce NICE DREAMS and GAMES WOMEN PLAY, playing when Bacon was still a GUIDING LIGHT regular. I remember Bean from TO TELL THE TRUTH and was surprised to see him here. It was filmed in-between the former Interview editor's even more obscure MADAME WANG'S (79) and his much better MIXED BLOOD (85). The music is by Manu D'Bango and the video has French subtitles.

GIRLS NITE OUT (Thorn EMI, 82) D Robert Deubel, P/S Anthony N. Gurvis, S Gil Spence Jr., Kevin Kurge, Joe Bolster

(THE SCAREMAKER) Someone in a black hood (then in a cartoonish bear costume) kills students at a college in Westville, Ohio. Angry head security guard Jim MacVey (Hal Holbrook from Cleveland) thinks it's the guy in an asylum who had killed his daughter. The bear (with steak knife claws) yells "Bitch! Whore!..." as it kills. Meanwhile oblivious students drink booze, smoke pot, try to get laid and kill time with a basketball game, a costume party and a scavenger hunt with clues from an oldies radio DJ. It's a mild cliché movie with POV stalking scenes, false scares, and a surprise ending, but with many fun hit songs by The Lovin' Spoonful, Tommy James And The Shondells, The 1910 Fruitgum Company and even the Kastanetz- Katz Singing Orchestral Circus ("Quick Joey Small"). With blonde beauty Suzanne Barnes, top billed Julia Montgomery (REVENGE OF THE NERDS), David (son of Hal) Holbrook as a jealous suspect, Rutanya Alda (AMITYVILLE 2, VIGILANTE...) as a concerned cafeteria worker, and James Carroll.

GUNHEAD (A. D. Vision, 89) D/S Masato Marada, S James Bannon, P Yoshishige Shimatani, Tetsunisa Yamada

(GANHEDDO) In the next century, Brooklyn (Masahiro Takashima), the only survivor of a multi-racial armed expedition to a huge abandoned robot factory on an island, manages to reactivate and pilot the Gunhead robot. Another robot attacks and a woman from his crew becomes a cyber killer. He's joined by the tough, soft spoken blonde Sgt. Nim (Brenda Bakke) and two kids named after their ages (7 and 11). The plotless Toho sci fi hardware co-production is aimed at kids but a character yelling fuck seems like an attempt for a more adult rating. Everything looks brownish, too dark and smokey and there's a plug for Pepsi. The tape is letterboxed. Bakke was also in the Japanese SOLAR CRISIS (92), which like this, is credited to director "Alan Smithee" (on the box).

HELL HUNTERS (New Star, 86) P/D Ernest Theumer, S James Dalessandro, Louis La Russo II

The young half German Tonio (Romulo Arantes), the blonde American Ally (Candice Daly), the tough kickboxing Nelia (Nelia Cozza), and boat captain Kong (Russ McCubbin) team up to take down the Nazi doctor war criminal Martin "Hoffmann" (Stewart Granger) busy planning a new master race in a secret South American jungle compound. Ally's Nazi hunter sister (Maude Adams) had been killed, along with her new husband (Wilhelm Berger), the nephew of Hoffmann. The surprisingly enjoyable movie was shot in Rio and other interesting South American locations and features cemetery shootouts, waterfall sex, topless

dancers, and a black dwarf. Eduardo Conde is a long haired hitman and George Lazenby has a tiny role as a Nazi.

HOLLOWGATE (City Lights, 88) D/S Ray Dizazzo, P Richard Pepin, Joseph Merhi
An Oklahoma kid is traumatized by his asshole drunken father at a Halloween party. Ten years later he (Addison Randall, who looks about 40) kills a couple that ridiculed him while he was pumping gas. He's ordered to live with his rich grandmother under medication but kills her too. On Halloween, two couples show up, so he puts on costumes (Nam soldier, cowboy) and hunts them and kills them in the woods. Pepin's kids act in the opening scene.

HOLLYWOOD COP (Celebrity, 86) D/S Amir Shervan, P Moshe + Simon Bibiyan
A bearded gangster (Jim Mitchum) orders the kidnapping of the son of Rebecca (blonde Julie Schoenhofer), the ex-wife of another criminal (Larry Lawrence). Hooded gunmen slaughter nearly everybody at a ranch, then the cute little blond son is slapped around, beaten and threatened with wild dogs. A tough talking police Captain (Cameron Mitchell) sends the tall, curly haired "Turkey" (star David Goss) and his comic relief black partner Jaguar (Lincoln Kilpatrick who was in **SOYLENT GREEN** and **THE OMEGA MAN**) to save the day. This is a prime example of crap with has-been guest stars produced fast and cheap to fill 80's video shelves. I consider it a "guilty pleasure," complete with Chinese kung fu fighters (credit names are Korean and Vietnamese), bikers, synth music, topless wrestling, a decapitation, puking, a flaming man, the attempted gang rape of a naked Oriental woman, a man shot in the balls, and a welfare check joke. And I nearly forgot Aldo Ray (as Fong!), and Troy Donahue (as a cop).

HOLLYWOOD ZAP! (Troma, 86) D/S David Cohen, P/star Ben Frank, P Bobbie Frank

Tucker (Ivan E. Roth) leaves his crummy job in the American South to search for his father in L.A. He meets a violent, nasty Wall St. dropout bum (Frank), obsessed with video games. The producer/ actor dominates the so called comedy, with his vaudeville style ranting and drag disguises (nurse and nun). The familiar (to some) actors are Claude Earl Jones as the motel owner uncle, big Chuck (PORKYS) Mitchell, as a lawyer, and Stan Ross as a crazed old drunk. Pacman screens at a Video arcade are shown and there's a topless dyed blonde (Annie Gaybis).

THE HOUSE OF CLOCKS (Video Vortex, 89) D Lucio Fulci, S Gianfranco Clerici, Daniele Stroppa

Pot smoking shop lifters Diana (Karina Huff), Tony (Keith Van Hoven), and the sadistic cat killing Paul (Peter Hintz) drive to a remote old house. They rob and accidentally kill the nice seeming old couple who live there. The old man (Paolo Paoloni) who talks to his vast collection of old clocks and his wife (Bettine Milne) are actually some kind of killer zombies who can revive the dead. By the end, it all turns out to be a dream Over ten years ago when this fairly gory, senseless, and mean spirited feature was made for Italian TV, it would have seemed way over the line for American TV. Now our network shows feature more believable autopsies and mangled bodies. With Fulci regular Al Cliver (**ZOMBIE**, **SEVEN DOORS OF DEATH**) as a servant. The letterboxed tape has Japanese subtitles.

[Click for I through M](#)

EIGHTIES (1981-1990) I-M

All reviews by Michael J. Weldon

JOEY (VidAmerica, 83) P/D/S Joseph Ellison

Joey King (Neill Barry), the singer and hot lead guitarist for a working suburban Long Island teen band has his guitar broken by his alcoholic former doo wop singer father Joey Sr. (James Quinn). His girlfriend Janie (Elisa Heinsohn) leaves him then he's arrested. Joey is eventually bailed out just in time for his band to back singers at a big oldies show (supposedly at Radio City Music Hall), and make up with his girl and father. This fun light musical comedy has very good acting and the best footage I've seen of Screamin' Jay Hawkins who emerges from his coffin in his full skull and bones get up to sing "You Put A Spell On Me." The Silhouettes ("Get A Job"), The Ad Libs ("Boy From New York City"), The Elegants ("Little Star"), The Limelights ("Daddy's Home"), The Teenagers, and others are seen either at auditions or at the big show put on by Frankie Lanziano (as himself). "Surfin' Bird" by The Ramones is heard while cops chase Joey around the school and "Goodbye To You" by Scandal is on the soundtrack. Also with the huge Captain Haggerty as Big Baldy and DJ Norm N. Nite as Janie's dad. Barry also starred in Altman's O.C. AND STIGGS the same year. Ellison (whose wife Ellen Hammill plays Joey Sr.'s mechanic girlfriend) also directed DON'T GO IN THE HOUSE (80). Cinematographer Oliver Wood went on to movies like DIE HARD 2 and FACE/OFF and many JOEY cast members found steady work on TV.

JOY CHAPTER II (Soft Glow, 85) D D Jacques Saurel, S Jean-Pierre Imbrohoris (JOY AND JOANNE) Paris model Joy (Brigitte Lahai) goes to a Bangkok island with the rich older Bruce ("I am completely crazy!"), is drugged on her birthday and raped by the guests. The slick looking, dubbed, soft core EMMANUEL type movie lightens up as she escapes into the countryside and falls for tour guide Joanne (Isabel Solar) but they're kidnapped and put in a sex club in a cave in Manila. Meanwhile the limping, creepy looking Milaka (with a Peter Lorre voice) pursues Joy and we see colorful local Thai sights. The often naked Lahai is seen being massaged by an Asian woman, bathing, masturbating, and in a threesome by a fire. The most elaborate sex scene features Joy and Joanne on a train while their love theme song plays. The original JOY (83) starred Claudia Udy.

JUNGLE HEAT (TWE, 83) D Gus Trikonis, P/S Michael Viner, _S Gregory Weston King, Larry Johnson

(DANCE OF THE DWARFS) In this PG rated AFRICAN QUEEN copy, Dr. Howard (Deborah Raffin) from L.A. hires grizzled, hard drinking former Nam POW Harry (Peter Fonda) to fly her in his old beat up helicopter while she searches for a lost tribe. Aerial photography fills up time and much of the movie is covered by darkness, fog and rain. Although it features Filipino actors and seems to take place in The Philippines (where it was filmed), a black native witch doctor (John Amos) shows up and makes her drink until she passes out then glimpses the barely seen alien look "dwarfs" (designed by Craig Reardon). The score is by Perry Botkin and some songs are by "Snuff" plus Dr. John and Mark Lindsay (!?). Eddie Romero was the administrator.

JUNGLE WARRIORS (Media, 83) P/D/S Ernst R. Von Theumer, S Robert Collector Photographer Joanna (blonde Nina Van Pallandt), six fashion models, a stud German pilot (blonde Kai Wulff), a producer (Marjoe Gortner) and a make up lady (Louisa Moritz) fly from Santiago to a remote jungle area, not realizing that they're near a heavily armed secret coke processing plant. The latter three die soon and the surviving women are tied up and gang raped (mercifully off screen) by frenzied soldiers in an underground prison. This, along with impalements and

decapitation, can only lead to women with machine guns seeking violent slo-mo vengeance. The villains are the big rich leader (Paul L. Smith), his twisted "sister" Angel (Sybil Danning), and his private army leader (Woody Strode) with a deadly bow. Vito (John Vernon) is a visiting gangster with a nice guy nephew (Alex Cord). The models include Ava Cadell and Suzi Horne, but whoever plays Vito's mistress has the main nude scene. Dana Elcar is the L. A. contact. Just watching Smith, Strode and Vernon made it worthwhile to me. You won't believe the theme song by raspy voiced Marina Arcangeli. Former evangelist Gortner, who plays a coke snorting bullshitter, replaced Dennis Hopper, who was fired after wandering off naked one day (!). The German production was filmed in Mexico.

THE JUNIPER TREE (Rhino, 89) P/D/S/edit Nietzsche Keene

This is only the second movie I've seen from Iceland. It's based on tales from the Brothers Grimm and stars Iceland's most famous person - Bjork (Guomundsdottir), then with the Sugarcubes. After her mother is burned as a witch, she and her older sister roam the bleak landscape until they're taken in by a man and his little son who live in a stone cabin by the ocean. Bjork has visions of her mute mom, now with a large black hole in her chest and the boy thinks the sister is a dangerous witch. The slow, serious, moody b/w movie (in English) has many poems, prayers, spells and stories. Not what you'd expect from Rhino.

KILL OR BE KILLED (AIP, 90) D Joe Straw, S/star Joseph Nuzzolo, P/star David Heavner (EVEN THE SCORE) The quiet, innocent Michael (Nuzzolo) takes the rap for a drug deal shooting. After his release from prison, he finds that the love of his life (Lyn Levand who looks like a sister of Michele Bauer) is the captive mistress of his grinning ponytailed San Diego gangster brother Charlie (Heavner). Former direct to video action star Heavner talks (a lot), cries and kills corrupt cops and rival Hispanic, Asian and black gangsters, while Michael seeks revenge. The plot of this bonehead movie is partially similar to the more recent NO WAY HOME (PV #28).

KNEE DANCING (UAV, 82) P/D/S/edit/star Doreen Ross, P/act Terry Logan Ross (aka Sherri Vernon) from Ted Mikels movies deserves praise for this daring, disturbing (autobiographical?) movie. Parts might remind you of CARNIVAL OF SOULS or features by Fellini, Polanski or Resnais. A confused woman named Laura in an airport (actually an asylum?) flashes back on her life. Some of the memory fragments are b/w. She (Ross) works as a waitress and a go go dancer, has relationships with a sensitive 70s student pianist, then a married man and attempts suicide by falling off a cliff. Going back farther, she's raped as a 50s or early 60s high school student, and even earlier, by her own father. In a scene that reminded me of THE TENANT, her shrink flashes his wagging devil tongue at the camera. Various men are played by the same guy (Logan). Other actors play multiple roles too and various actresses play Laura. The ending is a marvel of editing and cinematography (by Mikels) as the camera circles her childhood home, she's seen (naked) in a bathtub at various ages, and her memories start to repeat. Thanks to Lorne Marshall (Baltimore) for sending this rare tape.

KNIGHTS OF THE CITY (Star Maker, 84) D Dominic Orlando, P/S/star Leon Isaac Kennedy, P John C. Strong III

(CRY OF THE CITY) Troy (Kennedy, in-between PENITENTIARY movies) leads the Royals, a south Florida band (and gang) that wins a talent contest. He falls for a record company exec (Janine Turner), the daughter of rich Michael Ansara and a rival drug dealing gang and corrupt cops cause problems. Much of this now nostalgic, often silly movie is borrowed from WEST SIDE STORY and Michael Jackson videos, with multi racial gang battles, break dancing and rap music. Nicholas Campbell is the hothead best friend Joey ("I'm gonna eat your goddamn eyeballs!"), Wendy Barry is the ex girlfriend and Stoney Jackson is the drummer. The very cool Kurtis Blow and The Fat Boys rap in a jail cell and K. C. sings in a studio. Jeff Kutash (from Cleveland's UPBEAT!) is a helpful dance teacher and Smokey Robinson is one of the celebrity judges. Executive producer Michael Franzese was later jailed for racketeering.

LIVING DEAD GIRL (VSOM, 82) D/S Jean Rollin, S Jacques Ralf
(LA MORTE VIVANTE) After barrels of nuclear waste in catacombs are disturbed by a small earthquake, blonde Catherine (Francois Blanchard), pokes out some robber's eyes. The unhappy blank faced undead killer later moves into a castle and plays piano (naked) with her bloody hands. Barbara (Marina Pierro), an American actress and childhood friend arrives with her boyfriend. She looks into the series of bloody murders, then helps Catherine by tricking victims into the catacombs and even offering her own blood. Childhood flashbacks reveal a blood pact. It's subtitled.

LOVELY BUT DEADLY (SVE, 81) P/D/S David Sheldon, P Doro Vlado Hreljanovic
The story (by Lawrence D. Foldes) of this fun drive in style revenge movie borrows from COFFY. After her brother dies from drugs, kickboxing Marianne "Lovely" Lovit (Lucinda Dooling), from Idaho, battles California dealers and even goes undercover as a cheerleader. The bad guys turn out to include a football hero, her new rich boyfriend (Mark Holden, who sings), lecherous local TV ad celeb "Honest Charlie" (Richard Herd), and even the school superintendent (John Randolph). There's a major cat fight with Pamela Bryant (from LUNCH WAGON), locker room fu and somebody (Linda Shayne?) goes topless. Also with Irwin Keyes as a strong idiot thug, Susan Mechsner (CONCRETE JUNGLE) as a teacher, Marie Windsor as Lovely's aunt, and Mel Novak as a clueless cop. I think the unheralded Dooling (from SURF II), a good fighter and a not bad actress, is aka Lucinda Dickey from the outrageous NINJA 3 and the BREAKIN' movies.

MAJORETTES (Tempe, 86) D/edit/act Bill Hinzman, P/S/act John Russo
In another Pittsburgh obscurity, a big, heavy breathing masked somebody in camouflage clothes kills schoolgirls (FRIDAY THE 13th style). Suspects include an idiot voyeur gardener and his mother Helga, the evil German nurse. A lot goes on and it seems like another movie when it centers on a jock boyfriend battling the hyper Mace and his drug dealing gang in the woods. Terry Godfrey stars as Vicki and Mark V. Jevicky is the sheriff. With a topless scene and shower, a stripper with a snake and a synth score. Hinzman plays a preacher and includes intercut scenes that equate baptism with murder. He was a zombie in NOTLD and later directed REVENGE OF THE LIVING ZOMBIES (89).

THE MAN WHO SAW TOMORROW (Warners, 81) P/D/S Robert Guenette, S Alan Hopgood, P Lee Kramer, Paul Drane

Onscreen narrator Orson Welles (with his big cigar) tells about the life of Nostradamus and examines his predictions line by line. Many came true but others are "may be" and "could be." Ted Kennedy did not become president in 84, but major famine in 86 and earthquakes in 88 were pretty close. WWII will start by 1999 (plan ahead soon!) and Napoleon and Hitler will be followed by a third anti-Christ in 2001. The 27 year long war will start between the Arab world (check out the futuristic Saddam Hussein type leader!) and Russia. NYC will be the first target (see the Statue of Liberty blow up!). Stick around if possible though because Nostradamus tells us that 1000 years of peace will follow. Scenes from movies, newsreels (and the Zapruder film) are mixed with reenactments. Some people (including Jeanne Dixon, who claims she warned JFK not to go to Dallas) are interviewed. This movie says Oswald was innocent by the way. Some scenes are from Carol Reed's THE YOUNG MR. PITT (42) with Herbert Lom as Napoleon and WHEN WORLDS COLLIDE. David L. Wolper was the executive producer. Note: Less than two years after this was reviewed if you substitute the WTC for The Statue Of Liberty then the NYC, 2001, and some would say the anti Christ predictions all came horribly true. Does that mean we'll have 25 more years of war!?

MOB BOSS (Vidmark (90) P/D Fred Olen Ray, S T. L. Lankford

When an L.A. godfather (William Hickey) is hospitalized after a hit attempt, his idiot son Don Tony (Eddie Deezen) is trained to take over. Tony is guided by a bodyguard (Irwin Keyes in his biggest role) and his father's double-crossing mistress (Morgan Fairchild) falls for him. Rival Don Francisco (Stuart Whitman in a rare comic role) makes deals with a corrupt politician (Don Stroud) and hires inept hitmen (Brinke Stevens and Jack O'Halloran). Many of the gags were stolen from Three Stooges and Jerry Lewis movies, but scenes featuring the extreme acting styles of Hickey and Deezen at the same time are unique. Also with Dick Miller (mechanic), Jay Richardson (lawyer), Karen Russell (sexy nurse), Debra Lamb (martial arts expert), the pumped up Teagan, Robert Quarry, and Suzanne Ager. Blonde Dori Courtney and porn star Jasae have topless scenes. The very old looking Leo Gordon and Mike Mazurki (both since deceased), Len Lesser and Vince Barbi play other Dons. Busy cinematographer Gary Graver should know how to avoid those microphone shadows. This was released at the time of GODFATHER III.

MODESTY BLAISE (VSOM, 82) D Reza Badiyi, S Stephen Zito

This rare one hour Paramount TV pilot stars Ann Turkel as the rich Modesty coming out of retirement in California to go to Mexico and stop a British villainess (Carolyn Seymour) from using a huge secret computer to manipulate the stock market. No big deal, but this is the only adaptation of the very cool British comic strip other than Joseph Losey's 66 movie. It could have become a fun series. With Lewis Van Bergen as her lover and partner Willie, Sab Shimondo as her wise cracking chauffeur, Charles Cioffi, Keene Curtis and Prof. Tanaka. Note: A remake is planned.

MONGREL (Paragon, 82) D/S Robert A. Burns, P John H. Jenkins, Lin Sutherland

Various characters, some college students, rent rooms in a big old stone building in Austin, Texas. The plot rambles and there are cliché false scares, nightmares, and POV stalking shots, but the synth music is intense and there are a few great looking scary moments. The main character is the poor, hyper nervous loner Jerry (Terry Evans). Sharon (Catherine Molloy) befriends him. Slob Woody (Mitch Pileggi) collects the rent for Bouchard the landlord (name star Aldo Ray, who has three brief scenes) and one guy owns a loud barking dog. With a DEEP THROAT pinball game and a JFK reference. Burns is best known as the art director for the original TEXAS CHAINSAW MASSACRE. Pileggi later starred in SHOCKER (89) and was an X-FILES regular.

MONSTER DOG (TWE, 85) D/S Clyde Anderson/Claudio Fragasso, P Carlos Aured

(LOS PERROS DE LA MUERTE) Vince Raven (Alice Cooper), "the hottest rock and roll singer in the world," returns to his remote, candle lit ancestral mansion with a

5 person video crew. Locals have been killed by a pack of wild dogs, a laughing bloody old man lurks around, and one female has a long nightmare. Everything is extremely foggy and dark. The dogs attack and violent vigilantes that look like extras from a western claim that Raven is a werewolf. We finally discover that they're right in one of the worst transformation scenes ever filmed. Cooper, who looks depressed most of the time, gets to sing two songs (a boring ballad and the very good "Identity Crisis" in the opening video). He also gets to blow the top of a man's head off with a rifle. His distinctive speaking voice is dubbed by some (Spanish?) guy trying to sound like a macho American. With Victoria Vera as the director's girlfriend and a picture of Lon Chaney Jr. Too bad Alice never starred in a good horror movie.

MOON IN SCORPIO (TWE, 87) D Gary Graver, S Robert S. Aiken, P Alan Amiel
 Nam vets sail for Acapulco and by the end of the movie - it's a "drifting death ship!" Actual Nam war footage is used along with scenes of a vengeful underwater Vietnamese ghost woman. The stars are William Smith (he owns the boat), John Phillip Law (on his honeymoon with April Wayne), Jillian Kessner (as the irritating alcoholic blonde who has topless scenes) and Lewis Van Bergen. It would have been an OK movie but it's all related by Britt Ekland (in a straitjacket) to an understandably confused doctor (Robert Quarry) and a "nutty" detective. Even her flashbacks have flashbacks - but she wasn't even there! Graver had worked with Orson Welles (as a cinematographer), who had planned to film the similar *The Deep* (eventually made as *DEAD CALM* in 89). Fred Olen Ray was a producer and probably shot the new Ekland footage when she was around for *BEVERLY HILLS VAMP.MURDER WEAPON* (Cinema Home, 89) D "Ellen Cabot"/David DeCoteau, S Ross A. Perron, P/act Linnea Quigley, P Fred Kenwamer
 Amy (Karen Russell) escapes from a mental hospital and throws a party for some guys at an estate. Her friend Dawn (Quigley, who has a sex scene) helps. Obvious dummy heads are shot apart and smashed by a sledgehammer, a bottle goes through a neck and a monster head emerges from the chest of a guy in a band called Chainsaw. The killer has a sack on his (or her) head. In many long boring flashbacks Amy talks to her shrink (Lyle Waggoner). A brief scene with Michelle Bauer and Brinke Stevens in a tub is from *NIGHTMARE SISTERS*.

MOVIEHOUSE MASSACRE (Active, 84) P/D/S "Alice Raley" (Rock Sloane)
 (BLOOD THEATRE) The owner of a small San Fernando Valley theater chain orders several young employees to reopen a big old theater. People had died there in a fire (which was captured on b/w film), but apparently there was no fire damage. The ghost of some old guy kills people though. The owner (whose voice is heard on comic announcements), his assistant (Mary Woronov), and several high school girl employees spend most of the time arguing and insulting each other. The main cheerleader (who has a nightmare) is jealous of the troublemaking angry blonde usher Serena (who has a topless scene). Woronov has some funny lines and the camera keeps closing in on her legs. The theater never does open and nobody thought of an ending for this ill conceived and obscure comedy. Nice theater though. There's no indication of who plays who, but Jonathon Blakeley, Lynne Darcy and Cynthia are leads.

MURDER BY PHONE (Warner, 81) D Michael Anderson, S Michael Butler, Dennis Shyrack, John Kent Harrison, P Robert Cooper
 (BELLS) Nat (Richard Chamberlain with a Chuck Norris beard) investigates a series of mysterious deaths. Victims shake, bleed from their eyes and are blown up (or blown away) after answering the phone. He falls for a phone company PR artist (Sara Botsford) and stays with a professor friend (John Houseman). This seems like a phone conspiracy movie (like *THE PRESIDENT'S ANALYST*) at first but backs down. It borrows from the previous year's *SCANNERS* but never shows the exploding heads. With Gary Reineke (from *THE CLOWN MURDERS*) as a police detective, Barry Morse as a phone company exec, and Robin Gammell (from *THE PYX*). The score is by John Barry. A Marquee announces *KAMA SUTRA* and *LOVE THY NEIGHBOR AND HIS WIFE*. This was filmed in Toronto by the British director

of LOGAN'S RUN and ORCA. This is a cut version released theatrically by New World.

MYSTERIOUS PLANET (Just For The Hell, 82) P/D/S Brett Piper

Many models of space ships are used in this very low budget semi-remake of THE MYSTERIOUS ISLAND. A woman (Paula Taupier) who makes her own ray guns, and sometimes uses two voices at once, leads a crew of three men and a monster head alien. They land on a beach, encounter a giant two headed snail and other animated creatures and a local mute girl (Marilyn Mullin) in a bikini, and battle attacking ships. Boyd Piper co-stars. Brett Piper also made RAIDERS OF THE LIVING DEAD (86), THEY BITE (89) and A NYMPHOID BARBARIAN... (90).

MYSTERIOUS TWO (Star Classics, 82) D/S Gary Sherman, P Gary Credle, Sonny Fox (FOLLOW ME IF YOU DARE) 15 years before the mass suicides, this was based on cult leader Marshall Herff Applewhite. "He" (John Forsythe from DYNASTY) and "She" (Priscilla Pointer from DALLAS) seem like friendly "travelers" in white robes, emerging from blue lights. The NBC movie leaves it up to the viewer to decide if they use elaborate tricks and mass hypnosis or are aliens and what happens to the crowds of followers. "People of Tomorrow" leave their possessions and families behind and are bused to an abandoned missile site in the New Mexico desert. A flute playing guy (James Stephens from THE PAPER CHASE) trying to get his girlfriend back and a reporter (Vic Tayback from ALICE) both narrate. Also with Robert Pine (from CHiPS) as a former advertising exec, Noah Berry as the sheriff and a pre-Freddy Robert Englund as his deputy. You have to wonder how much this effected Applewhite and if he made Heaven's Gate members watch (EP speed, sell through) video copies. Executive producer Alan Landsburg backed the IN SEARCH OF... and THAT'S INCREDIBLE! shows. Sherman also directed RAW MEAT and DEAD AND BURIED. ABC is preparing a new movie based on the cult.

[Click for N through R](#)

EIGHTIES (1981-1990) N-R
All reviews by Michael J. Weldon

NATIONAL LAMPOON'S CLASS REUNION (Vestron, 83) D Michael Miller, S/act John Hughes, P Marty Simmons

In 1972, school jocks pull a cruel sex prank on Walter. Ten years later he returns in a dress and with a bag on his head to kill during a party at the crumbling school. Gerrit Graham stars as an upper class snot, with Miriam Flynn as the cheerful Bunny and Fred McCarren as the guy nobody remembers. With Michael Learned as the mental hospital doctor, Marya Small as the deaf and blind Iris, Shelly Smith as the glamorous blonde, Stephen Furst, Anne Ramsey as a crude cafeteria lady, and Misty Rowe. For no sensible reason, Zane Busby is a Satanist who spews fire and some guy is a vampire. There's also a black and white pair of Cheech and Chong style stoners. Chuck Berry plays "It Wasn't Me" and part of "My Ding-A-Ling" with lyrics mentioning the Grateful Dead and Led Zeppelin (!?) and the theme is by Gary U. S. Bonds. The embarrassing psycho, by the way, is played by writer Hughes. Did this stupid flop comedy help him land the job directing SIXTEEN CANDLES (84)?

NIGHTFORCE (Lightning, 87) P/D/S Lawrence Foldes, P Victoria Paige Meyerink
 On the day of her wedding Christy (Claudia Udy) is naked in a stable with Steve (James Van Patten from the director's YOUNG WARRIORS), her lawyer fiance's brother. Soon Christy is kidnapped by an "anarchist army." Her Senator father (name value Cameron Mitchell) says "We don't negotiate with terrorists!" Her tough best friend Carla (Linda Blair with red hair) and Steve plus Henry (Chad McQueen) and two other teens drag a small U-Haul trailer full of weapons (including a bazooka) and effortlessly drive all the way to Central America to try to rescue Christy (kept naked in a cage). Bishop (Richard Lynch), a quiet Nam vet soldier of fortune who plays a flute and has a pet monkey, helps them through gun battles as things blow up. Christy is raped twice. With Dean R. Miller, James Marcel, Casey King, and Bruce Fisher as the Castro look terrorist. Blair also sings the power ballad end theme.

NIGHT PATROL (New World, 84) D/S/edit Jackie Kong, P/S Bill Osco, P/star Murray Langston, S Bill Levy

If the TV series POLICE SQUAD! (82) had been loaded with gay sex jokes it might look something like this. Idiot rookie L.A. cop Melvin (Langston) secretly moonlights as the unfunny "Unknown Comic" with a paper bag over his head. He's about to be blamed for a series of "bag man" robberies and relates flashbacks to his shrink Dr. Ziegler (Jack Riley from Cleveland). Melvin and his new partner Kent (Pat Paulsen) get high with a topless Kitten Natividad, talk to a gang rape victim (Pat Morita with a dubbed in little girl voice), seem to be having sex together in a men's room, and spend a long time in sloppy blackface pretending to be pimps. Kent beats innocent people, Melvin talks about having sex with sheep, and the robber tells racist jokes in a black nightclub. The nice desk sergeant (Linda Blair) and blonde Edith (Lori Sutton) both have brief topless scenes and Billy Barty plays the angry police captain who farts a lot. Paulsen and Barty (both since deceased) could make me laugh just by making faces. As stupid and insulting as this all is, NIGHT PATROL was ahead of its time in pushing the boundaries of bad taste and would fit in perfectly with many of today's major studio movies. With Jaye P. Morgan (manager), Sydney Lassick (gay peeping Tom), Andrew Dice Clay, and Vic Dunlop. Outtakes are at the end. The score is by former Mothers of Invention member Don Preston. Osco (FLESH GORDON) was married to Kong (BLOOD DINER). Blair returned with Langston in UP YOUR ALLEY (88) and Barty was also in his WISHFUL THINKING (90).

NIGHT VISITOR (MGM, 89) D Rupert Hitzig, S Randall Viscovich, P Alain Silver (NEVER CRY DEVIL) High school student Billy (Derek Rydell) sees his history teacher (Alan Garfield) kill his sexy new neighbor (Shannon Tweed) but nobody believes him. It seems like the satanist teacher and his goofy chauffeur brother (Michael J. Pollard who has a chain saw attack scene) have committed at least 17 "call girl murders." The absurd Garfield and Pollard team makes this silly movie almost worth seeing. With Elliott Gould as a very weary bearded ex cop, Richard Roundtree as a police detective, Henry Gibson as a satanist expert and Teri Weigel (she has a topless scene) as a victim tied up in the basement. The rock theme is by Willy DeVille. By the director of BACKSTREET DREAMS (PV #14) with Brooke Shields.

NIGHTWISH (Vidmark, 88) D/S Bruce R. Cook, P Keith Walley
A bearded doctor (Jack Starrett) and four young people meet in the ruins of a remote house to conduct seances and experiments. The doctor chains up his at first willing subjects, kills one guy and has his sadistic bald idiot assistant (Robert Tessier) cut a finger off the other (Clayton Rohner from I, MADMAN). Top billed Elizabeth Kaitan pukes and Alisa Das (the real star) spends the rest of the movie trying to escape. There's a retarded gatekeeper (Tom Dugan) and a demented looking driver (Brian Thompson, later in the MORTAL KOMBAT sequel), who in one creepy scene is armless and covered with boils and slime. Green snakelike tentacles and the ghost of a kid also appear. The it's all "only a nightmare experienced in a sensory deprivation tank" ending is pretty cool. The KNB Group handled the FX. The unrated version included brief skin scenes. Starrett (better known as a director) and Tessier (an American Indian stuntman and actor) both died after making this.

NO TELL HOTEL (Palm Beach, 84) P/D/S Harry Hurwitz, S Harry Narunsky, Tom Rudolph, P/S Irving Schwartz
(ROSEBUD BEACH HOTEL) Tracy (Camp) and her workaholic fiancé Elliot (Peter Scolari) take over a failing Miami hotel. Tracy secretly arranges for hookers (led by Fran Drescher) to become bellhops and tries to have an affair because she thinks Monique Gabrielle has seduced Elliot. Meanwhile an inept arsonist (Hamilton Camp) has been hired by her rich father (Christopher Lee) to blow up the place and identical maids Cherie (from the Runaways) and Marie Currie do several rock songs and power ballads. With Eddie Deezen as an alien, Hank Garrett as the janitor with a bomb shelter, Chuck McCann and Julia Parton. It's a very mid- 80s silly comedy, but this sell through tape is a cut version, so you don't get the topless or naked bellhops. Gabrielle is still featured in a sexy scene though. The score is by Jay Chattaway.

A NYMPHOID BARBARIAN IN DINOSAUR HELL (Troma, 90) P/D/S Brett Piper, P Alex Pirnic
Animated dinosaur fans will want this one. A post nuke cave girl (Linda Corwin) is captured by a big ugly cannibal warrior and the nice guy who had saved her life is rescued by an old man who reads from Alice In Wonderland (and gives him a gun). The bare plot includes ideas from PLANET OF THE APES and BEAUTY AND THE BEAST. The many cool animated dinos are all made up varieties and there are also violent lizard face monkey men, a long haired mutant and a giant earthworm monster. It was made on the shores of New Hampshire and has a good score by Astral Warriors. I'm glad Troma finally released this (even though they added some comic narration and a "Tromaville" intro), but they're trying to sell it as a sex movie when it's more of a kids movie. Piper also made THEY BITE (which does have sex and nudity).

OCEAN DRIVE WEEKEND (Vestron, 84) D/S Bryan Jones, P Marvin Almeas
In the mid 60's, young people arrive in Ft. Lauderdale to party. It's more of an AMERICAN GRAFFITI type nostalgia attempt than most 80's teen movies, with characters worrying about the draft, chugging bootleg vodka, experiencing their

first joint, first birth control pills and first 8 track players. Charles Redmond stars with P. J. Grethe, but Konya Dee plays the most interesting and believable character. The PG-13 release, actually made in Myrtle Beach, South Carolina, includes authentic Southern accents and "beach music" hits by The Drifters, The Showmen and The Tams on the radio. Smith Flynn And The Rivas (who seem too 80's to pass for a 60's band) play on and off ("Double Shot") screen. It was picked up by Troma.

ONE NIGHT STAND (Embassy, 84) D/S John Duigan, P Richard Mason
25 years after ON THE BEACH, three young Sydney people and an American sailor who went AWOL spend a night in a big theatre complex during the breakout of WWII (it started in Germany). They talk, drink, start playing strip poker and all have flashbacks of romantic, sad, or embarrassing moments. The sky turns red, we hear about global mass destruction and eventually see bloody radiation victims. It ends with the two females (Cassandra Delaney and Saskia Post) singing Carole King's "It Might As Well Rain Until September" in a subway station fallout shelter. Scenes from METROPOLIS are used and the Easybeats' "Friday On My Mind" is heard (with added orchestration). Midnight Oil perform "Short Memory" in concert. I like a good political song, but this one sounds terrible to me. Delaney, also in FAIR GAME (85), has a brief nude scene. She was in the news recently, seeking money from the estate of her former husband - John Denver. Duigan later made the erotic SIRENS and WIDE SARGASSO SEA. They were a lot better than you'd expect and so is this.

OUTTAKES (Sony, 85) P/D/S/act Jack Sell, P/S Adrienne Richmond, S Jim Fay
This is a very bad, not funny, no star (or talent) attempt at a TUNNELVISION type spoof of TV shows, news and commercials with the framing device of a Hollywood premiere (attended by celebrity imitators including Dolly Parton, Eddie Murphy, Prince and a drag queen Liza Minnelli). With a Santa gore movie, nude musicians, phone sex, a Nixon clip, and fart, pot, and AIDS jokes. The most dated (and overlong) part is an afternoon talk show take-off. The most memorable (bad taste) moment is puking in a restaurant. Forrest Tucker is seen filming intros. Sell (as himself) also sings the theme song in a long musical dance number. A 42nd St. marquee announces CANNIBAL HOLOCAUST. Tucker had died by the time this was completed (it took several years) and released (in 87). Sell, from Georgia, also made THE PSYCHOTRONIC MAN (80) and DEADLY SPY GAMES (89).

PHENOMENA (Anchor Bay, 85) P/D/S Dario Argento, S Franco Ferrini
Thanks to William Lustig and Anchor Bay we can now see the complete (slightly letterboxed) version of what was called CREEPERS in America. At 28 mins. longer, I like it even better than before. Jennifer (Jennifer Connelly), the daughter of a famous actor, is sent to a girls school in "The Swiss Transylvania" and discovers who a murderer is. The fantastic story has her sleepwalking, able to conjure up and relate to insects, thrown into a pool of corpses and maggots and battling a scary mutant. Donald Pleasence is the kindly crippled (Scotch) scientist with a chimp helper (like in Romero's later MONKEY SHINES), Daria Nicolodi is the mean headmistress, Patrick Bauchau (now on the POLTERGEIST series) is a detective, and there are Bee Gees and Richard Gere references. It followed TENEBRE (PV #30). The tape includes a making of short featuring Luigi Cozzi, a trailer, Argento on The Joe Franklin Show (!) and two excellent cross promotion videos. "Jennifer" is the rarely seen Claudio Simonetti playing a keyboard plus alternate movie scenes and "Valley" (the best music on the various artist soundtrack besides

Motorhead) is a very cool Bill Wyman video with the former Stone, being a bloody, violent voyeur (sorta like Argento).

PHIL OCHS: CHORDS OF FAME (Sound And Vision, 84) P/D Michael Korolenko, P/S Mady Schutzman

This rare 88 min. feature was made by England's CH 4. Bill Burnett plays Ochs in fact based reenactments and people who knew the late singer talk about him and sing his songs. Special attention is given to the '60s political and Village folk scenes, the year 1968, Ochs' FBI files and his famous Elvis as revolutionary Carnegie Hall concert. With rock historian brother Michael Ochs, daughter Meegan, friend Jerry Rubin ("we were both from Ohio"), Abbie Hoffman, and JFK assassination investigator D.A. Ramsey Clark. Tom Paxton, Dave Van Ronk, and Don Gibson sing together and Pete Seeger sings with Oscar Brand. Other singers are Jim Glover, Peter Yarrow, Odetta, and Eric Andersen. The tape includes THE SOUND IS NOW (68), a bright color NYC TV show hosted by DJ Murray The K who I had never seen or heard being serious. Ochs sings two powerful and controversial songs ("I Aint Marchin Anymore and "The Cannon Of Christianity"), answers audience questions and debates with an open minded Republican Party big shot (Tex McCreary).

PRIME EVIL (New World, 88) D/edit/cine. Roberta Findlay, S Ed Kelleher, Harriette Vidal, P Walter E. Sear

A group of priests are actually ageless satanists who sacrifice (topless) women during black masses. Christine Moore stars as the next intended victim, a worker at a shelter. William Beckwith (who narrates) is the New Englander son of the main satanist. A nun (Mavis Harris) infiltrates the cult, a handyman kills people and there's a detective on the case. An 8th Ave. junkie asks "What is this, a psychodrama?" With flashbacks, a red winged demon (created by Ed French), Ruth Collins as a blonde ex-hooker drug addict, and Amy Bretano. The confusing but very serious Crown Int. horror release was "filmed entirely in Manhattan," but why so many Canadian accents? It was filmed back to back with Findlay's LURKERS, also starring Moore and by the same writers.

PRINCE JACK (Lightning, 83) D/S Bert Lovitt, P Jim Milio

It's the world's cheapest JFK movie (most scenes use a few simple sets) but I couldn't resist buying a used copy and check out the (all male) cast! Kennedy Sr. (Lloyd Nolan) says "Politics is war god dammit!" and is seen washing the feet of the Cardinal (Dana Andrews)! He suffers his stroke over the Nam war. A wheelchair bound Dallas publisher (Jim Backus) and Walker (Cameron Mitchell), a racist former Army General, seem to be planning the assassination. Oswald (not shown) actually tries to stop (!) the assassination by attempting to kill Walker! LBJ (Kenneth Mars) is mean and threatening but is a voice of reason (he's against the Bay Of Pigs and for civil rights). Bobby (James F. Kelly who looks a lot like him) is a behind the scenes weasel who jokes about buying delegates and makes secret deals with Martin Luther King (Robert Guillaume) who is friends with a Commie (Theodore Bikel). The famous Marilyn happy birthday clip is used and Sinatra, who pimps for the pres (top billed Robert Hogan) is heard singing his JFK campaign song.

THE PRODIGAL SON (87) P/D/S/star Ronald Koontz

Ron (Koontz with bushy greying hair and a mustache) is the bad son of tobacco farmer John Brooks (Conrad Brooks). Eventually, he's thrown out ("You've got the devil in you!") for drinking and fighting, reforms, repents, shares a trailer with a woman and joins in helping a neighbor with his crop. Sammy (Sammy Fulp) is the good son. The overlong shot on video feature is packed with long badly edited

conversations about tragedies shot DRAGNET style and backed with sad violin music. It was filmed on the director's actual tobacco farm near Norwood, North Carolina and uses very real footage of a livestock auction and farm animals. Most cast members have strong accents and are pretty out of shape and the fight scene is the worst in memory. It's hard to figure who the intended audience was. Brooks (PV #27), wearing a cowboy hat, has more dialog than in all of his other movies combined. He must say "My son" 100 times.

PUCKER UP AND BARK LIKE A DOG (Fries, 89) D Paul Salvatore Parco, S Gary Larimore, Mel Greene, Jude Jansen, P Jeff Gregory

Max (Jonathan Gries from FRIGHT NIGHT 2) is an artist (with a large loft) who paints realistic landscapes and works in a restaurant to pay off debts. He falls for the would-be actress niece (Lisa Zane, from FREDDY'S DEAD, who has a topless scene) of his (big) boss (Barney Martin). They deal with the endless humiliations of trying to make it in the L.A. art/movie world. Sal Lopez is Max's graffiti artist co-worker/friend. With bad performance art, a band in a nightclub and the late Wendy O. Williams as a biker in black leather who says the movie's title. The light comedy also has small roles by Paul Bartel (women in prison movie director), Nicholas Worth (chef), Robert Culp (gallery owner), Phyllis Diller, and Isabel Sanford. The music is by Don Preston, and it's by the director of DEADLY ALLIANCE (75).

RAINBOW THIEF (Warner, 90) D Alexandro Jodorowsky, S/acts Berta Dominguez, P Vincent Winter

Peter O'Toole is an eccentric Prince who walks away from his inheritance and lives (Phantom Of The Opera style) in sewers. Omar Sharif is his servant, a thief. Christopher Lee has some great scenes as the equally eccentric rich uncle Rudolph who prefers his dalmations to people, dances, sings (in French) and dies in a bed full of hookers (!) It was an attempt by Jodorowsky to make a more conventional feature after the success of SANTA SANGRE. It has many typical Jodorowsky touches including beautiful circus pipe music, period (1920s) detail, a midget, a giant and a gypsy in drag. Parts of the British production were shot in Gdansk, Poland. Two different versions reportedly exist. The stars of course, were both in LAWRENCE OF ARABIA.

REVENGE OF THE SUN DEMON (Englewood, 85) P/D/S Craig Mitchell, P Greg Brown, Jeff Montgomery

(WHAT'S UP HIDEOUS SUN DEMON?) This is Robert Clarke's 1959 movie with new comedy dialog and some new scenes (using the original monster head). Ishmael Pivnik (the voice of Jay Leno) narrates his story and Susan Tyrrell is the voice of the sexy nightclub singer. The dubbing is better than most of the jokes but the editing is excellent and parts made me laugh (or at least do double takes). The demon has a nightmare (the original trailer), drives backwards (reverse film) and jacks off under the covers (back and forth film). A scientist and his female colleague exchange voices. In his PV interview Clarke thought the (then unreleased) feature was "dirty, real low grade humor," but actually they didn't go quite far enough with the sex and drug references. The new (color) opening with drunk frat guys being spewed with green puke seems really out of place though. Some rock instrumentals were added to the soundtrack. REVENGE is approx. 7 mins. longer than the (74 min.) original.

THE RIPPER (United, 85) D Christopher Lewis, S Bill Groves, P Linda Lewis

Professor Harwell (Tom Schreier) teaches a college course on famous crimes on film. He talks about Jack The Ripper movies at the same time that a series of local

ripper like murders occur. Movie fanatic student Steve (Wade Tower) becomes convinced that Harwell is the killer. Because of a big old ring, he does eventually turn into the ripper (guest star Tom Savini with contact lenses). Guts are pulled out of several female victims and the ripper spurts blood when his fingers are cut off. With many flashbacks, several nightmares, and a very mid 80s aerobics dance sequence. Mona Van Pernis co-stars as Harwell's dance teacher girlfriend. BLOOD CULT, also by Lewis, a son of the late Hollywood star Loretta Young, is shown on TV. Producer sister Linda Lewis was a SECRET STORM soap opera regular. This was shot around Tulsa and Norman, Oklahoma.

ROCKULA (Cannon, 90) D/S Luca Bercovici, P/S Jefery Levy, S Christopher Verwell After the cool cartoon credits it's all downhill in this badly dated PG-13 horror comedy musical, an excuse to feature eight songs. An awkward virgin vampire (Dean Cameron) who talks to his alter ego, has to save the reincarnation of his lost love over and over. This time she's a Hollywood rock star (Tawny Fere) and the bad guy is a snotty Brit who does TV ads for a mortuary (Thomas Dolby). Toni Basil plays the sexy, slutty vampire mom (and a Gypsy) and Susan Tyrrell is a bartender where Bo Diddley is a bluesman. Fere (dubbed by somebody), Basil, Bo and an unidentified female all do songs (some are MTV style videos). The badly used Bo raps, dressed like Blowfly and only pretends to play and sing some parts. It ends with an Elvis impersonator doing "Hey Rockula." With Nancye Ferguson, Rodney Bingenheimer, and the late midget Tamara DeTreaux (E.T.) as a bat creature. By the untalented director of THE GHOULIES and GRANNY.

ROLLERBLADE (New World, 86) P/D/S/cine. Donald G. Jackson, S Randall Frakes In L.A. of the future, a holy order of roller skating, kung fu fighting nuns wear red hoods, Maltese crosses and smiley face buttons. Cartoonish villains include a guy with an irritating talking rubber hand puppet and spikey haired punks. Suzanne Solari (who returned in ROLLER BLADE WARRIORS - 88) stars as Sister Sharon and dyed blonde Shaun Michele is a skater who joins the order. They fight a lot, and the little son (Fred Olen Ray's son Christopher) of the Marshall (Jeff Hutchinson) is kidnapped, but the main attraction is nudity from Michele Bauer, Barbara Peckinpah and Lisa Marie (now married to Tim Burton and in all his movies). They fight topless, "cleanse their souls" in a hot tub and pose and kneel before Mother Speed (Katina Garner). At 88 mins. it's way too long and the voice dubbing is real bad.

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EIGHTIES (1981-1990) S

All reviews by Michael J. Weldon

SCHOOL SPIRIT (Media, 85) D Alan Holleb, S Geoffrey Baere, P Jeff Begun

In this tame comedy, loser college student Billy Batson (Tom Nolan, who narrates) dies but returns, sometimes invisible or like a ghost. He keeps trying to score with an out of his league blonde (Elizabeth Foxx), then falls for the French Madeleine (Daniele Arnaud). With John Finnegan as the cigar chomping dirty old invisible ghost uncle, Larry Linville (from M.A.S.H.) as the college president and Roberta Collins (from CAGED HEAT) as his drunken wife. Marta Kober (also in FRIDAY THE 13TH 3 and SLUMBER PARTY MASSACRE 3), is memorable as their horny, pot smoking daughter. The L.A. band Gleaming Spires play for the "Hogs and Hogettes" but are pretty forgettable. Also with Toni Hudson, Beach Dickerson and Becky LeBeau. Some minor characters are in a shower scene.

SCORCHED HEAT (86) D/S Peter Borg, S Johan A. Dernelius, Anders Jonsson, P Kjell Larsson

Blonde Eric (Harold Treutiger, now a Swedish TV host), working for a record company in Dallas, returns to Sweden with his blonde girlfriend (Babs Brinklund). They visit his angry deranged seeming childhood friend Eric (Martin Brandqvist). We know from a flashback that they had accidentally killed a sadistic teacher as young boys and now he's back as a laughing demonic walking corpse. Most of this is a simple EVIL DEAD type movie set in a house, but the three leads eventually are also confronted by a possessed cop on the road and a motley gang in a crypt. The music is hard rock and the dialog is in English (with Swedish subtitles). Thanks to Magnus Paulsson of Lund, Sweden.

SCREWBALL ACADEMY (VCI, 83) D Reuben Rose, P/S David Mitchell, S Charles Dennis, Maichel Pasernek

Bishop Wally (Damien Lee, now a producer/director), a corrupt religious cult leader with a wig and large fake mustache plans to move to an island to avoid the I.R.S. Meanwhile Liberty Jones (Camp) plans to direct a movie there but has to hire an bitchy airhead blonde (Christine Cattall) as the lead. Wally sends bikers and dune buggies to invade the beach and scare away the filmmakers. There's also a romance between a strict young Quaker style guy (Peter Spence) and Wendy Bushell, several comic Czech characters and more plot complications. A scene (shown twice) of naked blondes on the beach is backed by a song by The Slickee Boys. Supposedly, Rose (aka John Blanchard) was an SCTV director. Too bad he couldn't get any SCTV cast members to help out with this pathetic Canadian comedy (with a senseless title).

THE SEA SERPENT (Lightning, 84) D "Gregory Greens" (Armando de Ossorio), S Gordon A. Osborne, P Jose Frade

This Spanish bug eyed GIANT CLAW type monster movie was a lot better than I expected thanks to the actors. Timothy Bottoms stars as a ship captain blamed for an accident. He teams up with an American tourist (Taryn Power) who also saw the serpent and was declared insane, a cranky professor (Ray Milland, much more animated than in most of his latter day roles), and eventually his rival (Jared Martin) to search for the unimpressive man eating creature. It's all because of a stray U.S. bomb (note Reagan picture). Other characters are played by Gerard Tichy, Jack Taylor, Leon Klimovsky and Victor Israel. With imitation JAWS music and models of a train, boats and helicopters.

SECRET AGENT 00 SOUL (Xenon, 90) P/D/S Julius LeFlore, S/act Amanda LeFlore
 Billy Dee Williams (who narrates) is a former spy (barely) working as a P.I.
 dressed like Sherlock Holmes out of an office above an L.A. soul food restaurant.
 He hires his huge dumb son (Jaime Caroriche, who appears in drag and lets out
 killer farts) and his secretary (LeFlore with a Brit accent) turns out to be his
 daughter. At one point it becomes a haunted house comedy complete with
 rapping mummies. With Tiny Lister Jr., Marjean Holden (in one scene) and an
 imitation Michael Jackson song. Mel Welles was production manager for the silly
 (PG rated?) movie.

THE SEX O'CLOCK NEWS (Prism, 85) P/D/S Romano Vanderbes, S Sherry Cloth,
 Paul Laiken, Carey Bayer, Victor Zimet
 Here's a best forgotten part mondo sketch comedy that's loaded with recycled
 footage. You get fake trailers (like Gynecologist From Hell) and ads (Guns R Us),
 Burger King vs. McDonalds, kung fu nuns, and black pimps selling old white
 people. The fat naked Santa in a sex dungeon would fit right into HBO's
 programming today. The running theme seems to be overweight people. The cast
 in the new footage is all unknowns except for a young looking Wayne Knight who
 adds comic narration and former SNL announcer Don Pardo. I recognize footage
 of a nude beauty contest (backed by The Dictators) from MONDO AMERICA (?), Bo
 Diddley from HELL'S ANGELS FOREVER, and the bigamist marriage from Ted
 Mikels' ALEX JOSEPH AND HIS WIVES (!). Other footage is of topless boxing (porn
 stars Vanessa Del Rio and Jane Hamilton), Plato's Retreat, a topless car wash,
 worm eating, and a drive in funeral home.

SFX RETALIATOR (Luminous, 87) D John Gale, S Timothy Jorge, Paul Van
 Steve (Christopher Mitchum), an American movie explosives expert in Indonesia,
 innocently helps out a woman (a grim looking Linda Blair) who had robbed a
 gangster (busy Euro actor Gordon Mitchell). Steve's wife (Christine Landson) is
 kidnapped and he has to return the stolen money. For some reason, his truck is
 equipped with a James Bond style arsenal of weapons and his house is rigged with
 flashing lights and skeletons (that scare away pro killers). Even more ridiculous is
 when he makes his own fake tank and convinces the gangsters that they're
 surrounded (with dummy soldiers)! Frequent inserted shots of a (middle) finger
 operating a computerized touch control board are hilarious. With lots of shoot
 outs (using machine guns and bazookas) and chases. The tape has Dutch subtitles.

SGT. KABUKIMAN N.Y.P.D. (Troma, 90) P/D/S Lloyd Kaufman, P/D Michael Hertz,
 S Andrew Osborne, Jeffrey W. Sass
 A New York cop (Rick Gianasi, who narrates) is possessed by a Japanese spirit. He
 becomes a confused costumed hero with a painted face. The granddaughter
 (Susan Byun) of the worm eating Kabuki actor who passed on the spirit has to
 teach and train him how to use his powers (at one point he transforms into a
 clown). The main corporate villain becomes a dragon at the end and Brick
 Bronsky (CLASS OF NUKE EM HIGH sequels) plays a street tough. Giassi is very
 good, it looks expensive (for Troma), has lots of location work (including
 Hoboken) and some gags are funny but the light comic tone doesn't work well
 with Troma's idea of black comedy (gore, machine gun massacres, gang rape...).
 The much publicized movie (executive produced by Japanese) finally opened (this

year) at the Film Forum and was reviewed favorably in the NY Times (!) with no mention of it's long shelf life.

SHE (Lightning, 85) D/S Avi Nesher, P Renato Dandi

In this confusing part slapstick post nuke fantasy, a curly haired blonde hunk (David Goss), his merchant friend (Harrison Muller), a sword fighting goddess (star Sandahl Bergman) and a blonde warrior woman (Quin Kessler) rescue each other from various comic book style villains. Sped up scenes featuring a cult leader with green eye rays are hilarious. Both women are tied up, flogged and tortured. With nightmares, a Frankenstein robot, "mutant" mummies with chainsaws, vampires, topless bathing, gays, hooded monks flogging themselves, and an irritating comic singing guard that clones himself and talks like Popeye and Groucho. As stupid as all this is, SHE was probably a big influence on the popular XENA show. With Gordon Mitchell. The score is by Rick Wakeman with tracks by Motorhead, Justin Hayward and others.

SILENT MADNESS (Media, 84) D Simon Nuchtern, P/S William P. Milling, S Robert Zimmerman

Dr. Gilmore (Belinda Montgomery from THE MAN FROM ATLANTIS show) goes undercover as a former student at an upstate New York town sorority house. She wants to recapture a killer (Solly Marx) who had been accidentally released from the Manhattan mental hospital where she works. A sinister doctor sends two disorderly orderlies in white coats with a cattle prod to capture her instead of the psycho killer. Several death scenes use some weird and crude 3D FX. A sledgehammer, an axe, a rifle and a roto rooter coil stick out at the audience. With b/w flashbacks in a boiler room (it was the year of NIGHTMARE ON ELM STREET), some topless scenes, the Dragon's Lair video game, a scene that copies I WAS A TEENAGE WEREWOLF, and a surprise ending. With name star Vivica Lindfors as the den mother, Sydney Lassick as the local sheriff, David Greehan as a helpful newspaper editor, and Elizabeth Kaitan. It was filmed around Jersey City by the director of SAVAGE DAWN.

SLAPSTICK (OF ANOTHER KIND) (Vestron, 82) P/D/S Steven Paul

In the future, an unseen alien leader (the voice of Orson Welles) has "twin advisors" (Jerry Lewis and Madeline Kahn) sent to earth where they're born to a horrified rich and famous couple (also Lewis and Kahn). The teenage twins are so ugly (they almost resemble the monster in FRANKENSTEIN CONQUERS THE WORLD) and seemingly stupid that they're kept (sometimes in straight jackets) in their own mansion with a full staff. Only the technically advanced Chinese (led by a doll sized Pat Morita in a tiny flying saucer) realize that the aliens are super intelligent when they put their heads together. Lewis gets to do slapstick falls and his little kid routine. Other characters are a doctor (John Abbott), a military school general (Sam Fuller), a butler (Marty Feldman using a Peter Lorre voice), a TV host (Merv Griffin), the president (Jim Backus) and Virginia Graham. The rarely seen PG comedy was based on Kurt Vonnegut's novel. Other obscure oddities by Steven (or brother Stuart) Paul include EMANON (87), ETERNITY (89) and FATE (90).

SNO-LINE (Lightning, 84) D Douglas O'Neons, S Robert Hilliard, P Robert Burge (DEATH LINE) New York gangster Carmine (Vince Edwards) uses a Port Arthur, TX dairy business to deliver drugs. When his casino is ripped off by masked gunmen, he blames a redneck backwoods swampland drug runner but the culprits are actually a local amateur (Carey Clark) and his friends. The best part of this silly (the chase scenes are comic) but violent movie looks like part of SOUTHERN COMFORT. A supplier (big Paul Smith) is held captive in the atmospheric swamp compound. He escapes, hacks off a gator tail with a machete and beats a guy in an outhouse to death with it! He also beats up a lot of others. With June Wilkinson as a no nonsense dame who takes over the casino, Louis Guss (CRAZY JOE, THE

LAUGHING POLICEMAN...) as Carmine's right hand man, and Phil Foster in a bit part. It was shot around Beaumont, TX.

SORCERESS (Thorn EMI, 82) D "Brian Stewart" (Jim Wynorski, Jack Hill), S Jim Wynorski, P Jack Hill

The evil indestructible Traigon (Roberto Ballsteros) is the enemy of orphan twins Mara and Mira (Lynette and Leigh Anne Harris). They somehow manage to pass themselves off as boys for a while and are helped out by curly haired hero Erlik (Bob Nelson) with a big black sidekick, a Viking, and a creepy looking goat headed creature. A man in a suit gorilla throws exploding coconuts and Erlik is crucified. The end, with a cave of fire and hordes of mummies fighting while a flying lion watches from the sky, is impressive and so are the twins swimming and walking around naked. It was filmed in Mexico. Roger Corman held back promised funds and had SORCERESS recut, so Hill, fed up with the (New) World of low budget movies, had his name removed, retired (see PV#13) and moved to an Indian Ashram. Corman used the first names of his kids (!) for the director credit. The (impressive) score is from BATTLE BEYOND THE STARS. Wynorski (who also wrote the story) copied parts for his DEATHSTALKER 2 (87). The Harris twins (also in I, THE JURY) were later acquitted of charges involving the estate of their 87 year old "sugar daddy."

STUCK ON YOU! (Troma, 82) P/D/S/cine. Lloyd Kaufman, P/D/S Michael Herz Bill (Mark Mikulski) and Carol (Virginia Penta, who has topless scenes) relate their relationship problem flashbacks to a palimony judge (Prof. Irwin Corey) and he tells them historical tales (very similar to Mel Brooks' then recent HISTORY OF THE WORLD). With nightmares, rapping rabbis, Three Stooges imitators, a clown at a funeral, a chicken sex movie, a TWILIGHT ZONE parody, a White Castle restaurant and the song "Love Will Keep Us Together." A little bit of the manic Corey goes a long way (he's in this a lot), but the two leads play it straight and are pretty good. It's plotless, silly and uneven but is funnier than Troma's easier to sell punk/sci fi/horror comedies THE TOXIC AVENGER and CLASS OF NUKE 'EM HIGH. Seven (!) other screenwriters are credited.

SUPER XUXA CONTRA O BAIXO ASTRAL (Shocking, 88) D Anna Penido, P Diler Trindade

Marie de Gaca Meneghel stars as herself (beautiful blonde Brazilian kids show hostess Xuxa). She wears white hot pants, rides a white motorscooter and sings while saving (white) street kids (and her dog puppet) from a subterranean demon (Guilherme Karam) who is responsible for all the wars and starvation in the world. Xuxa has a nightmare, is sucked into her TV set and goes to hell! She battles Astral's garbage pig man and bat man with paper hearts and bubbles but becomes his zombie bride! The many singing animals are all puppets or people in costumes. Xuxa is an original but parts of her fantasy musical (in Portuguese) were inspired by PEE WEE'S PLAYHOUSE (talking couch), THE LITTLE MERMAID (undersea swim), THE SIMPSONS (Marge like hair on reporter) and several Michael Jackson videos. Product placements are for Coca Cola, Shell, Nestea, Colgate and O Globol (major newspaper and video company). Shocking Video thoughtfully added Xuxa (in Spanish) on a Venezuelan TV talk show and (in English) on LIFESTYLES OF THE RICH AND FAMOUS when her show was Americanized by Mary Tyler Moore's company! Robin Leach says the only showbiz females worth more money at the time (93) were Oprah and Madonna.

SURF II (Media, 82) D/S Randall Badat, P George G. Braunstein, Ron Hamady

In this very Troma - like wacky comedy, the hyper Bunny Schwartz (Deezen) has a secret undersea lab, keeps Sparkle (Linda Kerridge from FADE TO BLACK) beautiful with a machine and creates teenage zombies (one is the late Tom Villard). He sends out three comic "punks" on errands and the plot is something

about toxic Buzz Cola. Long haired Eric Stoltz (acting like Sean Penn in FAST TIMES...) and Jeffrey Rogers are the main characters. Kids surf, a “ska” band plays and female extras go topless. The police chief (Lyle Waggoner) says “If I need any shit outta ya, I’ll squeeze your head!” The cast includes Lucinda Dooling and Corinne Bohrer as the girlfriends, Carol Wayne (who drowned in 84) and Ruth Buzzi as moms, Terry Kiser and Morgan Paull as dads, Cleavon Little as the principal and Brinke Stevens (extra). The mostly “new wave” various artists soundtrack (the LP was on Capitol) features Wall Of Voodoo, Circle Jerks and Oingo Boingo.

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EIGHTIES (1981-1990) T-Z
All reviews by Michael J. Weldon

TALKING WALLS (Starmaker, 83) D/S Stephen Verona, P Philip A. Waxman
 Paul (Stephen Shellen from GIMME AN F) uses a Hollywood theme room motel for his thesis. He thinks out loud (and talks to the camera) while secretly videotaping people with a two way mirror. In real life this is illegal but it's treated as a joke in this irritating, plotless comedy. Paul also smokes pot and runs naked on railroad tracks for some reason. The motel clients (including punks, drag queens and gays) mostly talk too much, but some have sex scenes (which are repeated). With Marie Laurin (**CREATURE**) as the French sculptress Paul falls for, Barry Primus as a professor (who also talks to the camera), Marshall Efron and Don Calfa. June Wilkinson shows up in the video scenes (and is briefly seen topless), Sally Kirkland is a hooker and Sybil Danning just sits by a pool. The music is bad ballads. By the director of **THE LORDS OF FLATBUSH** and **PIPE DREAMS**.

THE TELEPHONE (New World, 87) D Rip Torn, S Harry Nilsson, Terry Southern, P Robert Katz, Mocctesuma Esparka

If you have the patience to observe the fragile brilliant mind of an out of work stage actress (Whoopi) on pills, unraveling in her apartment, you might enjoy this. In what's basically a 96 min. play, she talks to many people on the phone (using many various ethnic accents), talks to her pets (owl and goldfish), dances to Bob Marley, mentions Diana Sands, and sings "I'm So Lonesome I Could Cry." Eventually we learn that her phone hasn't even been working, then she kills an obnoxious repairman (John Heard). Elliott Gould shows up as her sexist ex-agent and Amy Wright is his new fake blonde client. Wright (Torn's woman at the time), is also the voice of the hysterical unseen neighbor. Goldberg sued Torn over the final cut but lost. Both screenwriters (what a team!), Severn Darden (bit part) and Herve Villachaise (voice) have all since passed on. Whoopi, now the "middle square," was recently rated the busiest Hollywood feature actress of the 90's by Variety.

TENEBRAE (Anchor Bay, 82) D/S Dario Argento, S George Kemp, P Claudio Argento

Someone with black gloves is killing people in a bright modern Rome, apparently under the influence of a best selling horror novel by a famous visiting New York author (Anthony Franciosa). The other main characters are his secretary (Daria Nicolodi, with the dubbed in voice of Theresa Russell), his agent (John Saxon), a detective (Giuliano Gemma) and a TV critic (John Steiner). Recurring childhood flashbacks on a Rhode Island beach feature a woman (Eva Robbins), later revealed to have been a transsexual. Seeing this uncut for the first time (10 mins. were removed for the U.S. **UNSANE** version), confirms that it's really not a lot more than a series of 10 visually brilliant axe and razor killings. Some are shocking and bloody but a vicious dog attack gave me the biggest scare. Some beautiful female victims also have nude scenes and the cool music is by Simonetti. The letterboxed tape includes a trailer and a few minutes of **DARIO ARGENTO'S WORLD OF HORROR**.

TERROR NIGHT (VSOM, 88) P/D Nick Marino, S Murray Levy, David Rigg, Kenneth J. Hall

Lance Hayward, a silent movie star, appears as various characters (like in **FADE TO BLACK**) as he kills off many characters and teens who have broken into his Hollywood estate using various weapons. **TERROR NIGHT** features gore, nudity, sex and a satisfying surprise ending. If it had been just made a few years earlier, I probably would have enjoyed it on 42nd St. The stellar cast includes John Ireland, Cameron Mitchell, Aldo Ray, Alan Hale and Dan Haggerty (who was still alive the

last I heard). Michelle Bauer is a stoned Valley girl, who runs around naked and is featured on top in a sex scene with her biker boyfriend and porno star Jamie Summers takes a bath (and is decapitated). Staci Greason and William C. Butler star as the young Hayward fans. It's all padded with actual footage from Douglas Fairbanks movies and (fake) lobby cards and posters. The 20s style songs are by Ian Whitcomb, Fred Lincoln was the 2nd unit director and Jay Richardson is in it. The print (with Dutch subtitles) is too dark.

THINKIN' BIG (Prism, 86) D S. F. Brownrigg, S Loretta Yeargin, Robert J. Sterling, P Jim C. Harris

Brownrigg was trying to fit into the then lucrative teen comedy market with this painful movie shot on South Padre Island. 4 young guys (all with Texas accents) drive to a Mexican beach, meet up with 5 girls and try to figure out how to score. The bungling guys accidentally burn down a tent, lose their money and agree to work for a group of counterfeiters. Pud (big Bruce Anderson) is the pathetic odd man out who tries to enlarge his penis and cries, but he eventually saves the day. Darla Ralsston (who has topless scenes) and Nancy Buechler co-star. Wong, the business minded Oriental guy, practices mind control. There's a topless carwash, wet T-shirts and a band does Van Morrison's "Moondance." The comedy is mostly double entendre sex gags.

UNDERGROUND (Vista St., 90) D Bret Carr, S P. B. Floranz, J. D. Hall, P Matt Devlin Cheerful Allison (Rachel Carr), just off the bus from Nebraska, takes a waitress job at a smokey L.A. basement strip club. The only normal person there is a young dj (Sean Rankin) who is secretly searching for his lost sister. Most of the time is taken up by women dancing, stripping down to G strings and hanging on poles (just like in the many similar Roger Corman productions from the same time). Most are good looking unknowns but the most memorable is the acrobatic, fire eating (!) Debra Lamb. The main villains (they auction off chained women to rich foreigners) are Brits. The scar face club owner ("Clement Von Franckenstein") rants and swears endlessly and his sideman (Jack Savage) has an impressive demonic look. One of his lines is "How the fuck am I going to find a redhead at this hour -a Pippi Longstocking convention!?"

URGH! A MUSIC WAR (VSOM, 81) D Derek Burbridge, P Michael White

Lorimar (the former AIP/Filmways) actually released this pre-MTV look at 31 fringe acts (and the future I.R.S. chart toppers The Police and The Go-Gos) to theaters. It was filmed (in 80) on stages in several cities, at a time when punk was being forced out by the corporate "new wave" marketing scheme and bands were using synths, reggae, male/female harmonizing and edgy brittle rhythm guitar sounds. Some of the acts were already past their prime or just plain sucked, but URGH! includes some priceless footage. I was lucky enough to see multiple pre LP Ohio shows by Devo, Pere Ubu, and The Cramps. Devo ("Uncontrollable Urge") stayed consistently great live but the others had just lost guitarists (Bryan Gregory and Tom Herman) and do inferior material ("Birdies" and "Tear It Up"). Wall Of Voodoo and The Fleshtones sound good but I wish they did better songs and Gary Numan records were cool but he's laughable in his little bumper car. The director deserves praise for preserving performances by unique eccentrics John Cooper Clarke, Skafish, and the late Klaus Nomi, but the fast forward button was made for joke bands Surf Punks, Invisible Sex and Oingo Boingo. I like the Au Pairs ("Come Again"), Gang Of Four ("He'd Send In The Army") and even Toya Wilcox ("Dance") clips but other Brits (Athletico Spizz 80, Chelsea, Echo And The Bunnymen, Jools Holland, Magazine, The Members, 999, OMD, John Otway, Splodness Abounds, UB40, and XTC) are all mediocre here. While safe rebellion and party down fun dominates, Steel Pulse ("KKK") and Jello Biafra (Eric Boucher) and The Dead Kennedys ("Bleed") stand out just by daring to be political. My

favorite clips though are by U.S. groups featuring females: Joan Jett And The Blackhearts ("Bad Reputation"), X ("Beyond And Back"), and the intense but all but forgotten S. F. trio The Alley Cats ("Nothing Means Nothing"). I bet hours of great unused footage is in somebody's private collection. This was on NITE FLITE years ago. The double A+M soundtrack has a slightly different line up. White also produced ROCKY HORROR...

WARRIOR QUEEN (Avid, 85) D Chuck Vincent, S Rick Marx, P Harry Alan Towers (POMPEII) Sybil Danning is top billed as the bored but tough killer queen in this unrated exploitation oddity, but blonde Tally Chanel (aka Brittany) is the real star as the virgin Vespa. She's hung up naked at a slave auction and has a nude scene with the naked former Miss Bahamas Josephine Jacqueline Jones (star of BLACK VENUS). Marcus (Richard DEATHSTALKER Hill) and Goliath fight over her. Other naked slaves are hung upside down and there's a rape and decapitations. It was another career low point for Donald Pleasence, but he gives his all as the emperor. The impressive scenes of gladiators and volcano destruction are all from THE LAST DAYS OF POMPEII (60) and there's a weird synth score. Also with porn star Samantha Fox as the emperors unfaithful wife (and as a snake dancer) and David Cain Haughton. The late and very prolific Vincent (aka Felix Miguel Arroyo) also made many hard X movies. This international production had Aristide Massaccesi (aka Joe D'Amato) as associate producer.

WAITRESS! (Troma, 81) P/D/cine. Lloyd Kaufman, P/D Michael Herz, S Michael Stone

(SOUP TO NUTS) In typical early Troma fashion, the Manhattan restaurant where three young women go to work is non-stop slapstick chaos and endless (ancient) food jokes. The main character (Carol Drake, who has topless scenes and is very good in her role) is a determined actress who puts up with humiliating auditions and will do anything (LUCY style) to get the role of Joan Of Arc. Carol Bevar is a dumb blonde reporter and Renata Maser is the daughter of the owner. With nightmares, TV ad spoofs, more topless women, a roller derby, coke jokes, and a guy in drag. Jim Harris is top billed as the manager and Anthony Denison, Larry "Bud" Melman and Chris Noth (LAW AND ORDER) have small roles.

WHEN NATURE CALLS (Media, 85) P/D/S Charles Kaufman, S Straw Weisman, P Frank Vitale

(THE OUTDOORSTERS) This comedy fails to be a hilarious spoof of wilderness family movies (an NYC family moves into a log cabin) but it does have lots of easy to miss visual gags and animals from all over the world show up. It starts with several (overlong) fake trailers including "Martin Snorzeasy's RAGING BULLSHIT" and includes a convincing looking animated drive in spot with hot dog sex. Guests include G. Gordon Liddy (showing an asylum filled with Jerry Lewis clones), Fred Blassie and very briefly, Morey Amsterdam and Myron Cohen. The Indian who befriends the family is played by David Strathairn (a regular in John Sayles movies). Kaufman (brother of the head of Troma) also made the notorious MOTHER'S DAY.

WINGS OF FAME (Par., 90) D/S Otaker Votocek, S Herman Koch, P Laurens Geels, Dick Maas

In 1966, famous actor Cesar Valantin (Peter O'Toole) is taken by row boat to a huge beautiful old hotel on an island where time stands still. Everybody there is famous (and dead), including Einstein and Hemingway. As public interest in a person fades they're given smaller and smaller rooms and eventually are thrown out after a trial. Valantin has to share a room with the writer (Colin Firth) who killed him (for good reason). This very cosmic and funny look at the absurdities

of fame has the feeling and look of THE PRISONER TV series and O'Toole is great in it. With Marie Trintignant, Andrea Ferreol and Robert Stephens. It's is a U.S./UK/German co-production filmed in France, Belgium and Holland.

WIZARD OF THE DEMON SWORD (Troma, 90) D Fred Olen Ray, S Dan Golden, Ernest Farino, P Grant Austin Waldman

See why this (PG -13 rated?) fantasy comedy was shelved for years. Blonde Helena (Heidi Paine, who has a topless scene) is saved by Blake Bahner and an evil prince (Lyle Waggoner) is after virgin's blood. With absurd dialog, dumb in jokes and some animated dinos. The cast includes PV interview subjects Russ Tamblyn as a jailed wizard, Lawrence Tierney as a slave auctioneer and Michael Berryman as a hunchback, plus Ray regulars Dawn Wildsmith as the evil Selena, Jay Richardson and Hoke Howell. Gary Graver was cinematographer and the castle sets were borrowed from Roger Corman.

WOMEN'S PRISON MASSACRE (E. I., 83) D/S "Gilbert Rousel"/Claudio Fragasso, S Olivier LeFait, P Jan LeFait

(I VIOLENTI, BLADE VIOLENT, EMMANUELLE ESCAPES FROM HELL, WOMEN'S PENITENTIARY X) Wrongly sent to prison, the defiant Emmanuelle (Laura Gemser) is a victim of the wild eyed Albina (Ursula Flores) who reports to the sadistic warden (Lorraine De Selle). Soon a van driven by a guard (Gabriele Tinti, looking like Chuck Norris) brings four male killers led by "Crazy Boy" for a "temporary" stay. The others are German, Irish and an American Indian. They take hostages, play Russian roulette, and rape inmates. One is castrated and the others finally die in a shootout. Several females (not the leads) have nude scenes. This obviously Euro (Italian/French) production seems to be set in America. The box credits Bruno Mattei, but Gemser says Fragasso (MONSTER DOG, TROLL 2) directed. The music is like pseudo Goblin.

WORLD GONE WILD (Media, 88) D Lee H. Katzin, S Jorge Zamacona, P Robert L. Rosen

In 2087, a peaceful post nuke community is attacked by the white robed followers of Derek (Stuart Goddard aka Adam Ant), who preaches from a book about Charles Manson. Community elder Ethan (Bruce Dern) and Angie (Catherine Michael Stuart), a teacher, go to the ruins of the big city to enlist the help of George (a pumped up Michael Pare) who assembles a team of helpful misfits. Burning men fight each other, others attack on motorcycles, there's a nightmare, and a Hendrix style version of "The Star Spangled Banner" is heard. Anthony James is a cannibal who collects snakes and scorpions. Also with Julius J. Carry (Sho Nuff in THE LAST DRAGON), Alan Autry (Bubba from the IN THE HEAT OF THE NIGHT series), and Rick Podell. Dern, as a calm older hipster type, is the main reason to watch this MAD MAX copy (it even has a Feral Kid type character) which was filmed near Tucson, Arizona. The end theme is by the short lived Chequered Past (Steve Jones, Michael Des Barres, Tony Sales and two Blondie members).

WORKING STIFFS (Sideshow, 89) D/S/cin./act Michael Legge

In this silly just over an hour movie, three comic bad guys at a temp agency kill workers and revive them as cheerful, hard working, never complaining zombies. One says "Stupid, boring work is the backbone of civilization." After several zombie die (from salt), an office worker (Beverly Epstein) convinces her brother to apply for a job to see what's going on. With a nightmare and some heavy Boston area accents. It's kinda fun and sometimes clever but the editing is terrible. Note: A PV reader says this is based on a Bukowski short story.

WRONG IS RIGHT (Col, 82) P/D/S Richard Brooks

In the near future when "no one could hide from technology," actor turned international TV newscaster Patrick Hale (Sean Connery) demonstrates how news = show biz and discovers just how on the edge the (C.I.A. run) world is. An impressive destruction of New York City scene is revealed to be a scale model, but it all ends in a countdown to doomsday. It's no DR. STRANGELOVE, but the nearly two hour ahead of its time black comedy has some top performances from its support actors. Hale reports from a Mideast oil country with a camerawoman (Cherie Michan) and meets an Arab terrorist leader (Henry Silva), embassy official (John Saxon), arms dealer (Hardy Kruger), Arab king (Ron Moody), and a spy (Katharine Ross). Back home the powerless president (George Grizzard from POLICE SQUAD) deals with G. D. Spradlin (C.I.A.), Robert Conrad (funny as General Wombat), Dean Stockwell (chief of staff), and Rosalind Cash (VP). Locations include The Alamo, D.C., and Times Square. With Leslie Nielsen (campaigning former president), Robert Webber (TV producer), and Jennifer Jason Leigh (in a TV commercial). The anti-nuke boxoffice flop was the second to last feature by the late Brooks (ELMER GANTRY, IN COLD BLOOD...). Audiences ignored it and flocked to see E. T. again.

ZOMBIE 6 (Edde, 81) P/S Peter Newton (Aristede Massaccesi), S John Cart, P Donatella Donati

(ROSSO SANGUE, MONSTER HUNTER, ABSURD, ANTHROPOPHAGUS II) This direct sequel to THE GRIM REAPER copies parts of HALLOWEEN, as the mute Greek Miko (big dull Massaccesi regular George Eastman aka Luigi Montefiore) kills people (buzz saw and drill to heads...) while a priest (Edmund Purdom) searches for him. Emily (Annie Belle) has her head stuck in an oven, but her bed ridden daughter Katia (Katya Berger) eventually decapitates the killer. In between boring dialog scenes and gore scenes, the director fills time by showing a soap opera and a football game on TV! Also with Kasimir Berger (little brother), Carlos Barronet (Sgt.), and Michelle Soavi (biker). Some of the music sounds like Goblin (but isn't). Belle and Berger were both known for their nude scenes in Euro sex movies.